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NOTE—Readers are reminded that the relative order of articles in the *Journal* does not necessarily carry implications as to the comparative merits of contributions. The *Journal* is equally grateful to all its contributors, past, present, and potential, for their co-operation.

What Others Think of Us

H. C. OLINGER

THE *Modern Language Journal* wishes to extend the deepest and most appreciative thanks not only of our members but of all our colleagues to President Nicholas Murray Butler of Columbia University, for his gracious permission to reprint the following excerpt from his Annual Report.

This is the clearest exposition of the modern language problem that has yet been printed. It is most heartening that a great educator and administrator speaks up to point out the danger of neglecting the study of the foreign languages both from the point of view of cultural training and also of a real practical preparation for the post-war period.

STUDY OF FOREIGN LANGUAGES

NICHOLAS MURRAY BUTLER

President, Columbia University, New York

The steady decline in the study of foreign languages in American secondary schools and colleges has been a matter of deep concern to everyone interested in liberal education. This has resulted chiefly from the pressure of social studies upon the curricula. It is a part of the theory held by many professors of education that subjects which require training for competence in a particular field of subject matter should give place to a program of "general education," which introduces the student to a wide range of subjects but provides no opportunity for a systematic and well-founded knowledge in any one of them. In addition, professional and other prevocational courses have now penetrated even to the freshman year of college work. The advisers who supervise undergraduate programs in medicine, law, and the natural or the political and social sciences do frequently, to be sure, recommend the study of French, German or some other foreign language, but are apt to stress their value only as tools for chemistry, medicine or some other field of vocational concentration. Thus the languages, like English literature and mathematics, have been brought almost to extinction by the pressure of courses in general education and the ever-increasing demand of special training for vocations. Obviously, this strikes at the very roots of a liberal education. In the present world the ability to speak and read with ease at least one foreign language is more than ever necessary if the mind and imagination of American youth are to be set free for expansion beyond the narrow horizon of vocational interests and national prejudice.

The harmful results of these curriculum restrictions are quite evident in the products of graduate and professional schools. The equipment of the

generation of younger scholars in the languages of humanistic and scientific scholarship is neither as general nor as effective as in the preceding generation. Then many of these graduates found opportunity for training at a European university. It is astonishing that while the decades since the First World War have drawn us into ever closer communication with foreign peoples and put on us an ever-increasing responsibility in world affairs, they have also been marked by a steady decline in the study of foreign languages. The substitution of reading tests for classroom training in satisfaction of college graduation requirements overlooks the vital relationship between the spoken language and a knowledge of the culture of other peoples. In the mind of the student it makes dead material of what might well be the most vital expression of man's soul. It creates the impression that the ability to interpret a few lines of a foreign text is just an artificial hurdle to be crossed on the path toward really important studies.

It is often said that American weakness in foreign languages is due to poor teaching. The main responsibility, however, is quite different. As a matter of fact, there is no curriculum subject, unless it be mathematics, where teachers have applied themselves more diligently to meet an increasingly difficult curriculum situation. Limited as they are by a narrow time allotment, which usually allows only two years in college or two to three years in secondary school, in most cases three hours per week, to the study of a foreign language, they have been obliged to concentrate on the one possible objective, the ability to read, and have directed their attention to accelerating the student's progress toward this modest goal. Under these conditions the student tends to look on French, German, Spanish or Italian as dead languages.

Like the World War of 1914-18, the present conflict brought in evidence an appalling deficiency in useful knowledge of foreign languages when our young men were called into service. After more than a year's delay, the army undertook to meet the emergency on a large scale and thereby opened a new possibility for language instruction in this country. In the spring of 1943, under the Specialists Training Program, courses were opened in more than fifty colleges throughout the country and thousands of soldier-students were studying foreign languages for immediate use. The program included the languages of the Near, Middle and Far East, in addition to those of Europe. It meant, first of all, training in understanding and speaking the language, and required highly intensive training. These courses extended over three terms of twelve weeks each, fifteen hours per week of group instruction, ten hours of which were given to practice in squads of ten or less under the guidance of a native or bilingual instructor. Parallel with this were courses on the geography and the economic, social and political institutions of the country whose languages were studied. The results were surprising. A few months ago a committee of the Modern Language Association of America visited more than four hundred places where these

language courses are being given, and interviewed hundreds of army officers, administrators and instructors charged with responsibility for them. These visitors found the soldier-student able to understand the language when spoken by a native and to speak it readily and intelligibly on a wide range of subjects. They found them also able to read the language with astonishing facility and to write the Western European languages with considerable freedom and correctness. This experiment is new evidence that the young American can master a language in a relatively short time if he is able to devote himself to it intensively. The teachers who saw the work concluded that the results were due to the increased number of hours of contact with the instructor, especially in small groups, and to the stimulus of student interest through study of a foreign country by training in the language of its people.

The results of the army's experiment have a high potential value for the post-war years. They contradict the theory that the American youth cannot become language-minded, and offer conclusive evidence that he can do so if given sufficient time and the advantage of an intimate contact with the life and institutions of other peoples, who have all now become our neighbors whether they live in South America, Europe, Africa or China. Many administrators and teachers, including those outside the language group, feel that foreign-language study will now enter on a new period of development. Several institutions have established courses for intensive study, involving a generous allotment of time, with training in small groups under native or bilingual leadership. Barnard College has already begun an experiment of this kind, and the Committee on Post-War Curriculum at Columbia College has a similar proposal under consideration, involving ten hours per week for the student who begins this work.

Whatever plan results from these efforts, it cannot accomplish all that is expected of it unless public opinion supports the need for a complete change in our attitude toward foreign-language study and unless educational institutions make a readjustment in allotment of time and financial support. The two main purposes of foreign-language study must be always kept in mind. These are its contribution to the humanizing influence of a liberal education and the equipment of the college graduate with ability to make direct contact with the culture and science of at least one foreign country and the people who live in it. This involves a clearer definition than heretofore of the part which each individual course may contribute to these ends. The ability to read and to speak the language is fundamental to an understanding of the thought of another people and to the communication of our own to them. This competence will certainly be important to any college graduate who expects to qualify for some form of leadership in the post-war world.

Unit in "Intensive" Reading

E. B. DE SAUZÉ
Cleveland, Ohio

EDITOR'S NOTE: Dr. E. B. de Sauzé, the founder of The Cleveland Plan, and one of the most prominent and distinguished leaders in our field, deserves our most sincere gratitude for consenting to lend the prestige of his name and his best effort to this symposium on lesson plans. We shall all profit from this clear and thorough treatment of one of the most difficult techniques in modern-language teaching—intensive reading.

Definition of Reading

“READING from the standpoint of the reader is an instantaneous flashing of the meaning of the sentence read without the intermediary of the mother tongue. Any reading that is interrupted too often for looking up unknown elements or that is slowed up by being sensed first through English prevents the student from appreciating shades of meaning, beauty of form, esthetic value of the text read.”¹ Reading, therefore, is a *direct* process. Morrison gives a satisfactory definition of a reading skill such as we are desirous of establishing. “In achieving the reading adaptation the child comes to the point at which he sees through the printed page to the message beyond, much as a person gazes through a window without consciousness of the glass. The pupil who has learned to read French no longer picks his words, but looks through them to the message which the complex of words conveys.”

Multiple Approach

Experienced teachers know that the learning process for reading as well as for all other skills of mental type is best promoted by utilizing the nervous energy of all four centers, the ear and the eye to receive thought and the vocal organs and the hands to express it; the knowledge thus acquired has a better chance to remain with the student. Every kind of class exercise, written and conversational, should converge toward the formation of this reading attitude in order that there will be almost instantaneous recognition and no hesitation in comprehending ordinary thought units. Experience in Cleveland as in several other centers has demonstrated that the oral method is indispensable in giving a real mastery of grammar and vocabulary and leads most surely and efficiently to the ability to read as defined above.

Active Versus Passive Vocabulary

The vocabulary is the basic thing in reading and it is only by slowly

¹ “Cleveland Experiment,” *French Review*, I (May 1928), 4.

and carefully building up vital control of common words in the foreign language that we shall equip pupils for a reading mastery. We distinguish a passive from an active vocabulary. A passive vocabulary is one in which we merely recognize the words met with in reading or speaking. It makes possible the recognition of a considerably larger number of words than we could command for speaking or writing. It is a well-known fact, however, that in every thought unit it is failure to seize the exact meaning of a certain key-word that distorts the meaning of the sentence. In the various degrees of acquaintance with words it is impossible to place the same emphasis on all, but every reading lesson should carry forward the aim to acquire this active power over words. An active vocabulary is one in which we have the ability to use words readily in speaking and writing and is much stronger and lasting than is the passive kind. When we give oral drill based on the text, although we are not teaching reading *per se* we are certainly making images of words richer by this kind of multiple sense appeal and are storing the mind with a fuller background. Every word becomes deeper in meaning as we see it in various connections; the association of the idea with the word which names it becomes so intimate that one calls up the other, and they are so fastened in our memories that they are available for immediate use. This complete control of a foreign word is gained only after we have seen and used it in its different forms and various contexts. It supplies us with another reason for the uselessness of memorizing words isolated from the context for, as there are few associations, they disappear in a short time leaving no trace in the memory paths.

Quality Versus Quantity

This is slow, careful work requiring patience and skilful preparation on the part of the teacher. It also runs counter to the all too prevalent practice of stressing quantity at the expense of quality in the acquisition of the reading skill. There is a tendency on the part of some teachers to favor reading a large number of pages as quickly as possible. In the early stages of instruction, reading must be studied from the linguistic angle as well as from the thought getting or purely cultural side. To attain this power over words and forms as well as to make our pupils intelligent, observant students, intensive reading must be practiced. A page or two studied intensively has a much better chance of remaining in the mind as a permanent, even subconscious store of vocabulary and syntax than if skimmed over in haste in order to finish the book. The student should carry away from every reading lesson an increased knowledge of French, a more definite idea of grammatical constructions, a deepening as well as an enlarging of vocabulary, an additional cultural development, and a greater accuracy in using the language.

An experiment was made some time ago by M. Bovée to discover the kind of reading best for the pupil. He found that work done in language

teaching is not solid when it relies on extensive reading alone and that the vocabulary so acquired is soon forgotten.

"The writer after examining many freshmen entering French classes in several universities came to formulate the following proposition: the knowledge of a foreign language is in inverse ratio to the number of books read in a given time. It may be added that the perusing of countless pages just to discover the approximate meaning of those pages is not only grossly inefficient as a means of acquiring a real reading power, but it also leads the student into habits of carelessness, slovenliness, and into an unscientific attitude toward the whole problem of language study which he assumes to be one of pure habituation resulting from a series of unsystematic contacts."²

Extensive reading need not be entirely excluded from our students. To arouse interest in things pertaining to the foreign language and also to give more advanced pupils a glimpse of the beauties awaiting them with better knowledge of the literature, it is well at times to encourage extensive reading but never at the expense of the other. Extensive reading may be done outside of class for recreation, but the more important intensive work must be done under the active guidance of the teacher in the classroom.

Type of Books to Be Used

1. The text should not be too difficult and should not exceed the linguistic and cultural development of the student. In the matter of vocabulary, a good proportion to observe is that approximately 80% of the words should be already known, leaving only 20% of new material to be developed.

2. The text should not be too juvenile. We must carefully distinguish between simplicity of words and simplicity of content. Any reader containing the *Three Bears* or other fairy tales will be resented by junior and senior high school students as an insult to their mental maturity.

3. The story should contain a maximum of narration and a minimum of description. Young students read for the story and are somewhat impatient of descriptions which interrupt the narration.

4. It is good pedagogy to select a reader for its possibilities in language training rather than for its literary flavor and content. In the early stages of reading, the students are too busy with the understanding of the text to have time and leisure to sense much of the artistry of expression.

Technique of Reading

In the technique of conducting a reading lesson it is evident that translation into English plays little part. We all know how notoriously incorrect

² The Cleveland Plan, Philadelphia, Winston, pp. 12-13.

the old type of class translation can be. Also how unstimulating and dull! In one instance, a group of college girls studying *Tartarin de Tarascon* came to the passage: "l'âne remua . . . ses longues oreilles comme pour dire merci." The girl reciting announced triumphantly: "the donkey removed his long ears to say thank you!" And the moral of the tale is that of the entire class only three noticed anything wrong with the translation. The others were either busy on the next sentence or floating in the ether like Penrod! Translation which is so poor a method should not be employed at all in the early stages for if we persist in using the native tongue we are defeating the purpose of our teaching which is to bring into prominence the new language and cause the vernacular to recede more and more into the background. We are also creating an inhibition to understand the foreign language without proceeding through the medium of English. While translation is here condemned as a device to check on the assigned lesson, more advanced students could occasionally be given the opportunity of trying their power at the art of interpretation, the secret of which is to render into choice English not words merely but thought content, to be able to break up long sentences into shorter units and explain by proper equivalent the idiom of the French language. But this is so difficult an art that it cannot be used in an ordinary reading lesson and is best practiced in the solitude of one's room. Certain devices are necessary, however, to test the comprehension of the pupils and their preparation. This indispensable checking could easily be performed by a series of intelligently put questions requiring a thorough knowledge of the text on the part of the student. Besides being a saving of the classroom time, which is then spent entirely in the foreign language, this type of preparation requires many more perusings of the pages assigned than would be necessary for even an adequate translation.

To establish more safely the transfer of the oral to the writing and reading and to use the multiple approach, each pupil should go to the blackboard and write what he has just recited orally.

Drill exercises should not interrupt the reading; they should in some cases precede it and in others follow it. In no case should the pupil gather the impression that the reading text is solely for the purpose of a grammatical "post-mortem." When we read, let us not consistently interpret the reading or analyze the text for grammatical points. If we content ourselves with correcting the mistakes of syntax made by the student in his recitation or in the blackboard writing, we shall have quite sufficient and greatly more motivated grammatical review.

Reading Lesson

As a specific illustration of this technique in intensive reading the following text is offered together with a detailed plan for dealing with it.

L'ESCARGOT

Maman est absente pour toute la journée. Elle est partie ce matin avec beaucoup d'autres gens faire une longue excursion à la campagne. Trott est resté à la maison. Il est trop petit, il n'a que six ans. On a demandé à une Anglaise qui parle anglais avec Trott une heure par jour de venir passer la journée avec lui pour lui tenir compagnie.

Trott est dans le jardin; Miss est assise sur un banc là-bas; elle lit un livre anglais. Elle tourne les pages avec une régularité automatique. Trott a essayé de faire beaucoup de choses pour passer le temps, mais rien ne l'amuse beaucoup. Enfin il va à son petit coin de jardin à lui, afin de voir les roses de son rosier. Tiens! en voilà une tout ouverte! Trott la contemple avec admiration. Elle est belle, cette rose, et c'est une rose de *son* rosier . . .

Tout à coup les yeux de Trott deviennent fixes. Il ouvre la bouche toute grande de surprise et d'horreur. Qu'est-ce que c'est que ça? Sur la rose il y a un petit escargot qui se promène, qui a l'audace de se promener sur *sa* rose, de la manger!

Trott l'examine un instant, puis il appelle:

—Oh! Miss, venez voir!

Miss ferme son livre, le met sous son bras et s'avance vers Trott.

—Qu'y a-t-il?

Trott montre l'escargot du doigt en faisant une grimace. Miss jette les yeux sur l'animal et dit:

—C'est un escargot.

Trott le savait déjà.

—Cet animal mange les plantes, vous pouvez le tuer.

Trott est heureux d'avoir cette permission, mais il a une certaine répulsion à toucher cet animal. Il avance la main, la retire . . . Enfin il pose le doigt sur l'escargot. Quelle chance! L'escargot a eu peur . . . Il s'est retiré tout entier au fond de sa maison. Trott reprend courage . . . Non, vraiment, il n'aime pas ces bêtes, non, pas du tout. Il va jeter l'escargot dans le jardin du voisin.

Miss l'arrête. Elle dit d'une voix sévère:

—Cet animal mangerait les plantes du voisin; il n'est pas juste de le jeter dans son jardin.

—Alors, qu'est-ce qu'il faut faire?

Miss dit:

—Tuez-le.

Comment le tuer? Trott se prépare à marcher sur l'escargot. Il n'est pas satisfait de cette solution. Après tout le pauvre escargot n'a rien fait. N'est-ce pas cruel de le tuer comme cela? En effet, il se promenait, il faisait peut-être son petit déjeuner. Oui, mais il mangeait la rose. Il doit être puni. Mais le pauvre escargot avait faim et il mangeait ce qu'il pouvait trouver. Peut-on vraiment le tuer pour cela?

On tue beaucoup d'autres animaux tout aussi intéressants et bien plus jolis qu'un escargot. Trott va tuer l'escargot . . . mais il s'arrête.

Oui, c'est vrai, on tue les bêtes, mais c'est pour les manger. Sans cela c'est très mal de les tuer. Trott se rappelle qu'une fois son père a tiré les oreilles à un garçon qui avait tué un oiseau à coups de pierres. Et pourtant les oiseaux mangent les fruits! Malgré cela, c'est très mal de les tuer et par conséquent ce serait très mal aussi de tuer l'escargot.

Trott réfléchit; ce problème est bien compliqué . . . il lui semble maintenant que ce serait très mal, presque un crime de tuer le pauvre escargot. Et pourtant, vraiment, non, il ne peut pas laisser cet animal manger les plantes et surtout les roses de son jardin. Que faire? Il continue à réfléchir, à raisonner; une solution se présente encore vague dans sa petite tête . . . C'est mal de tuer un animal. Mais, si on le mange, ce n'est pas mal. C'est mal de tuer un escargot, mais . . .

Il fixe l'animal avec des yeux pleins d'horreur. Non, vraiment, c'est impossible. Miss le regarde d'un air ironique. Elle a posé son livre sur les genoux. Elle attend . . . Trott hésite . . . Comment cela finira-t-il?

Tout à coup Miss se lève, frappée d'horreur. Elle pousse un cri et se précipite, laissant tomber à terre son livre.

D'un geste rapide, Trott a déposé l'escargot au fond de sa bouche, et, fermant les yeux, il l'a avalé.

—Oh! Trott! *naughty boy!* Comment pouvez-vous! *Shame on you!* Quelle horreur!

Trott écoute à peine, car il est préoccupé de ce qui se passe dans son intérieur. Il craint pour son estomac . . . Quelle drôle de sensation! Sans doute l'escargot se promène. Qu'est-ce qui va lui arriver?

Mais non. C'est fini. L'escargot doit être mort. Alors Trott retourne à son jardin. Il contemple la rose avec encore plus d'affection, car lui Trott, il a fait noblement son devoir: il a protégé la beauté de la rose sans sacrifier en vain la vie de l'ennemi de cette rose.

Adapté de *Mon Petit Trott*
A. Lichtenberger

Lesson Plan

I. Explanations in advance of assignment for home study:

1. la journée—différence entre jour et journée.
2. il n'a que—ne . . . que est un synonyme de seulement.
3. par jour—chaque jour.
4. rien ne—il n'y a rien dans cette boîte—Rien n'amuse Trott—pas une chose = rien.
5. jardin à lui—"à lui" ajoute de la force à "son;" mon jardin à moi; ton jardin à toi, son jardin à lui.
6. 'du doigt—expression idiomatique—avec le doigt.

7. a eu peur—expression idiomatique—avoir peur, être effrayé, craindre—j'ai peur d'un lion.
8. d'une voix sévère—expression idiomatique pour *avec* une voix.
9. comment le tuer?—comment (faut-il) le tuer?
10. avait faim—expression idiomatique comme *avoir peur*.
11. à coups de pierres—en jetant des pierres, en le frappant avec des pierres.
12. que faire?—que (faut-il) faire?
13. ce qui se passe—se passer—arriver—avoir lieu.
14. quelle drôle de sensation—*de* est idiomatique dans les expressions avec drôle—en anglais on dirait : quelle sensation drôle.

II. Questions:

The assignment may be recited, books closed, by asking the students, one at a time, the following set of questions; each student will be required to write on the blackboard the answer given orally after the teacher has accepted it as correct from the standpoint of the story, grammar and pronunciation.

1. Où est-ce que la mère de Trott est allée?
2. Est-elle partie seule?
3. Pourquoi Trott ne l'a-t-il pas accompagnée?
4. Quel âge Trott a-t-il?
5. Qui va rester avec Trott?
6. Quelle langue Trott étudie-t-il?
7. Combien d'heures par jour Trott parle-t-il anglais?
8. Où est Trott?
9. Où est l'Anglaise?
10. Que fait l'Anglaise?
11. Que fait-elle quand elle a fini de lire une page de son livre?
12. Que fait Trott pour passer le temps?
13. Qu'est-ce qui amuse Trott?
14. Est-ce que tout le jardin est à Trott?
15. Que regarde-t-il dans son jardin?
16. Cette rose est-elle encore fermée?
17. Donnez les deux raisons pour lesquelles Trott contemple la rose avec admiration.
18. Comment Trott montre-t-il sa surprise et son horreur?
19. Qu'est-ce qui cause sa surprise?
20. Pourquoi appelle-t-il Miss?
21. Qu'est-ce que Miss fait de son livre?
22. Qu'est-ce que Trott lui montre?
23. Comment lui montre-t-il l'animal?
24. Donnez un synonyme pour "regarder l'animal."

25. Quelle permission Miss donne-t-elle à Trott?
26. Quelle raison donne-t-elle?
27. Pourquoi Trott hésite-t-il à toucher l'escargot?
28. Que fait l'escargot quand Trott enfin le touche?
29. Qu'est-ce que Trott va faire de l'escargot?
30. Pourquoi Miss l'arrête-t-elle?
31. Alors que conseille-t-elle à Trott de faire de l'escargot?
32. Comment Trott va-t-il d'abord tuer l'escargot?
33. Pourquoi décide-t-il de ne pas le tuer de cette manière?
34. Pourquoi l'escargot doit-il être puni?
35. D'un autre côté pourquoi serait-il injuste de le tuer?
36. Dans quel cas est-il permis de tuer les bêtes?
37. Qu'est-ce que le père de Trott a fait à un garçon?
38. Pourquoi l'a-t-il puni ainsi?
39. Quelle excuse y aurait-il pour tuer les oiseaux?
40. Pourquoi serait-ce mal de tuer l'escargot?
41. Pourquoi ne peut-il pas laisser l'escargot dans le jardin?
42. Quelle solution Trott trouve-t-il après avoir raisonné?
43. Pourquoi cette solution lui semble-t-elle impossible d'abord?
44. Que fait Miss en attendant que Trott se décide?
45. De quelle manière Miss exprime-t-elle son horreur de ce que Trott vient de faire?
46. Qu'est-ce que Trott a fait de l'escargot?
47. De quoi Trott est-il préoccupé?
48. Que fait l'escargot, pense Trott?
49. Qu'est-ce qui est arrivé à l'escargot?
50. Comment Trott contemple-t-il la rose?
51. Pourquoi Trott pense-t-il qu'il a fait noblement son devoir?

III. Dramatization:

The story may be assigned for rewriting in French as a playlet either by the whole class or by a selected group.

Scene I—At home: Trott, his mother, Miss.

Trott's mother says good-by to Trott, makes many recommendations concerning his behavior, obedience to Miss, etc.

Scene II—In the garden: Trott, Miss, the snail.

When the sketch is written, the teacher should correct the mistakes of grammar and vocabulary. It should then be memorized by as large a number as possible of students and then produced before the class.

IV. Idiomatic expressions:

A. The following idiomatic expressions contained in the story should be

selected for special study and used in sentences first by the teacher then by the students.

par jour, un jardin à lui, qu'y a-t-il?, montrer du doigt, avoir peur, à coups de pierres, il est préoccupé de ce qui se passe.

B. For further drill on these idiomatic expressions, translate the following sentences:

1. The little boy is afraid of the big dog.
2. He wants to kill it with stones.
3. What is the matter? says a neighbor.
4. The boy pointed to the dog.
5. This dog came in my own yard.
6. This dog comes in my own yard once a day, said the neighbor. Don't be afraid.
7. I am not worried about what goes on in *your* yard; but I am worried about what goes on in *my* yard.

V. Grammar review:

A. Explain the auxiliary and the agreement of past participle in the following forms:

1. Elle est partie
2. Il est resté
3. Elle a essayé

B. Explain the preposition in the following constructions:

1. Elle a demandé à Miss *de* venir
2. Il a essayé *de* faire
3. L'animal à l'audace *de* manger sa rose
4. Trott est heureux *d'*avoir cette permission
5. Il continue à réfléchir
6. Il n'est pas satisfait *de* cette solution
7. Il contemple la rose avec plus *d'*affection

C. Explain the difference in the form of *tout* in

1. Voilà une rose tout ouverte.
2. Il ouvre la bouche toute grande.

D. Explain the spelling of

1. il appelle
2. il jette

E. For further drill with those rules, translate the following sentences:

1. Trott's mother has gone to the country but Trott and Miss have remained at home.
2. Miss tried to amuse Trott.
3. She asked him to look at the roses.
4. Trott's mouth is wide open (quite large) with surprise.
5. The rose is already wide open.

6. Trott calls Miss.—Are you calling me, said Trott?
7. Yes, do not throw stones.—Oh! I am not throwing stones.
8. He continues to look at the snail with much surprise.
9. Miss gives him the permission to kill the animal.
10. Trott has not the courage to kill him.

VI. Vocabulary study.

Students will be asked to use the following words or expressions in full sentences:

la journée	se promener
tenir compagnie	appeler
le banc	jeter
rien	la chance
devenir	tuer
c'est très mal	à coups de pierres
avalier	que faire?
	qu'est-ce qui

- VII. After the story has been recited through the means of questions, the class is asked as part of the next day's assignment to give a résumé of the whole story.

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Building Comprehension in Silent Reading

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(Author's summary.—Procedures used in the Menlo School and Junior College for speeding up comprehension in silent reading in the foreign languages, illustrated in terms of first semester materials for a beginning high-school class in Spanish.)

ALTHOUGH reading as a central objective of foreign language teaching has received considerable attention during the past fifteen years, only a few distinguished teachers like Anne Z. Moore, Henri C. Olinger, Rose L. Pascal, and M. S. Pargment¹ have been of practical assistance to interested readers of the *Modern Language Journal* in describing both the achievement of students in their classes, and the ways and means by which gratifying results in reading skills can be attained.

With the consulting services of one of America's foremost language psychologists and linguists, Professor Walter V. Kaulfers² of Stanford University, the Menlo School and Junior College has been experimenting for several years with programs designed to speed up comprehension in silent reading in the foreign languages, even though the primary linguistic objective of the department has always been the development of life-centered ability in conversation.

In the writer's own classes, work designed to speed up comprehension in silent reading is begun early in the beginning semester. When silent reading procedures are introduced, pupils are made keenly aware of the fact that reading is not a single skill, but a combination of skills like golf, swimming, tennis, or playing the piano.

Contrary to popular impression, oral reading does not develop ability to comprehend printed material with a degree of facility comparable to established norms for silent reading ability in English. Instead, over-emphasis on oral reading and close translation may even interfere with the development of good silent-reading habits.³ In fact, work limited exclusively to read-aloud-and-translate routines is likely to promote habits of vocalization, or word-reading fixations, which often carry over either visibly, audibly, or

¹ Anne Z. Moore. "Reading for Rate and Comprehension in the Foreign Languages." *The Modern Language Journal*, Vol. XXVIII, No. 6, October, 1944; pp. 508-513. Henri C. Olinger. "What Now in Reading," *Education*, Vol. LV, No. 1, pp. 40-46, September, 1934. Rose L. Pascal. "A Silent Reading Lesson in Third Term Spanish," *High Points*, Vol. XVII, No. 5, pp. 37-39, May, 1935. M. S. Pargment. "What Constitutes a Reading Knowledge of a Foreign Language?" *French Review*, Vol. 17, pp. 74-82, December, 1943.

² Author, *Modern Languages for Modern Schools, A Cultural Basis for the Language Arts*, etc.

³ Luella Cole, *The Improvement of Reading*. Farrar and Rinehart, Inc., New York, 1938. 338 pages, pp. 59-63.

mentally into silent-reading techniques. The average literate person can usually pronounce intelligibly only 175 words per minute at best;⁴ most range far below this rate. On the other hand, comprehension speeds for silent reading in English range upwards to 500 words per minute—in many cases even higher.⁵ Such speeds should also be attainable in reading foreign-language materials *provided they are within the pupils' resources in vocabulary and syntax*. Obviously, however, comprehension speeds cannot go beyond the word-reading rate of 115–175 words per minute if the only practice afforded in the classroom contributes to the development of deterrent word-reading fixations.

Guided practice in silent reading techniques, therefore, is given separately from oral-reading lessons. Separate practice on different materials of similar linguistic and content difficulty is essential, for if only oral reading is practiced, only a mental form of oral reading can at best result. If the same material is to be used for both oral and silent reading, the latter always comes first.

It is the central purpose of the following paragraphs to present a sample student-tested unit used in developing efficient silent reading skills. The unit consists of three parts, corresponding to the normal order of classroom procedure in conducting work in silent reading: (a) an introductory enabling vocabulary, (b) a short selection with the number of words indicated, and (c) comprehension questions on the selection.

In preparing the way for silent reading, the vocabulary is introduced by the teacher, and each item repeated, with definitions, by the class in chorus. This survey may be followed by having the class use the words in short sentences or questions of their own, or the class may be given 10 minutes to study the vocabulary in anticipation of the pre-announced timed-reading test.

1. *se había retirado*—had retired
- *2. *ejército*—army
3. *orgullosa*—proud
4. *celoso*—jealous
- *5. *lo mejor de todo*—the best of every-thing
6. *oyó hablar de*—he heard about
7. *le dijo*—he said to him

* Words repeated from previous work.

*8. *¡Ésos no me gustan!*—I don't like those! (*Those don't please me!*)

*9. *altura*—height

*10. *cortar*—to cut

*11. *a lo menos*—at least

12. *se le parecían mucho a los soldados*—
They looked very much like soldiers
to him

The selection itself is now introduced to the group. For example:
Teacher: "Today, let's see how much Spanish we can understand while

⁴ Sandford, William Phillips and Yeager, William Hayes, *Principles of Effective Speaking*. Thomas Nelson and Sons, New York, 1934. P. 271.

⁵ Taylor, A. E., *Controlled Reading*. University of Chicago Press, 1937. P. 126 and *passim*. See also *The News Letter*, Volume IX, No. 3, December, 1943, Bureau of Educational Research, Ohio State University, Columbus, Ohio. P. 4.

reading silently. Let's read as fast as we can possibly afford to read and still be able to understand enough to pass a short test covering the most important points. Turn to the selection *Los Libros del General* now, but do not begin reading until I say 'Start!' As soon as you have finished reading, raise your hand to show that you are through. Then divide the total number of words on the blackboard by the number of minutes that you see written there *at the moment you finish reading*. That will give you the average number of words read per minute. Juan, will you keep track of the number of minutes and seconds on the blackboard?⁶ . . . Let's start reading now."

LOS LIBROS DEL GENERAL

Hace mucho tiempo vivía en Venezuela, república de Sud América, un general que se había retirado del ejército. Vivía en confort y seclusión en su casa en Caracas, la capital. Era el general un hombre orgulloso, y muy celoso de su reputación de tener siempre lo mejor de todo.

Un día oyó hablar de una gran colección de libros que había comprado otro general, un rival suyo.

No sabía nada del mundo literario, porque no sabía leer. Por esta razón, le dijo a su secretario:

—El general Rosas ha comprado una gran colección de libros. ¡Favor de comprarme una colección más grande, inmediatamente!

—Sí, mi general—respondió el secretario.

Dentro de un mes tenía el secretario los libros que el general deseaba. Éste miró los libros y le dijo a su secretario:

—¡Ésos no me gustan! Algunos son altos y otros son bajos. En esta casa, como en el ejército, es necesario el orden. Favor de cortar los libros a la misma altura. ¡Siempre vamos a tener orden en esta casa!

—Pero, mi general—protestó el pobre secretario—todos los libros. . . .

—¡Silencio!—respondió el general—¡Los libros no son importantes! Lo importante es el orden. ¡Favor de cortar los libros inmediatamente!

Y por muchos años estaba contento el general con los libros que no sabía

⁶ Time is kept on the blackboard by a volunteer, temporarily excused from the test, and supplied with a watch that has a second hand. The time-keeper writes the time on the blackboard at ten-second intervals in terms of minutes and tenths of minutes that have gone by since the beginning of the test. For example: "Two minutes and twenty seconds" is reported on the board as 2.3 since twenty seconds equals one-third, or approximately .3 of a minute. Time-keepers are supplied with a little transmutation-table for the ten-second intervals to prevent these "higher mathematics" from becoming too "deep." If students have difficulty dividing the number of words read by figures containing decimals, both the number of words and the time are multiplied by ten, so as to get rid of the decimal point. For practical purposes, the total number of words is counted only to the nearest number ending in 5 or 0. The counting is usually done by a reliable volunteer before the timed silent-reading tests are given. Perfectly smooth-running operations are readily attainable after experience has been gained from one or two carefully organized tryouts of the plan.

leer. A lo menos se le parecían mucho a los soldados—todos de la misma altura.

(240 words)

Adaptado de *Leyendas del Uruguay*

Ricardo Hernández

When everyone has finished reading, the teacher says, "Now number a sheet of paper from 1 to 10, and opposite the proper numbers write the correct answers to the following":

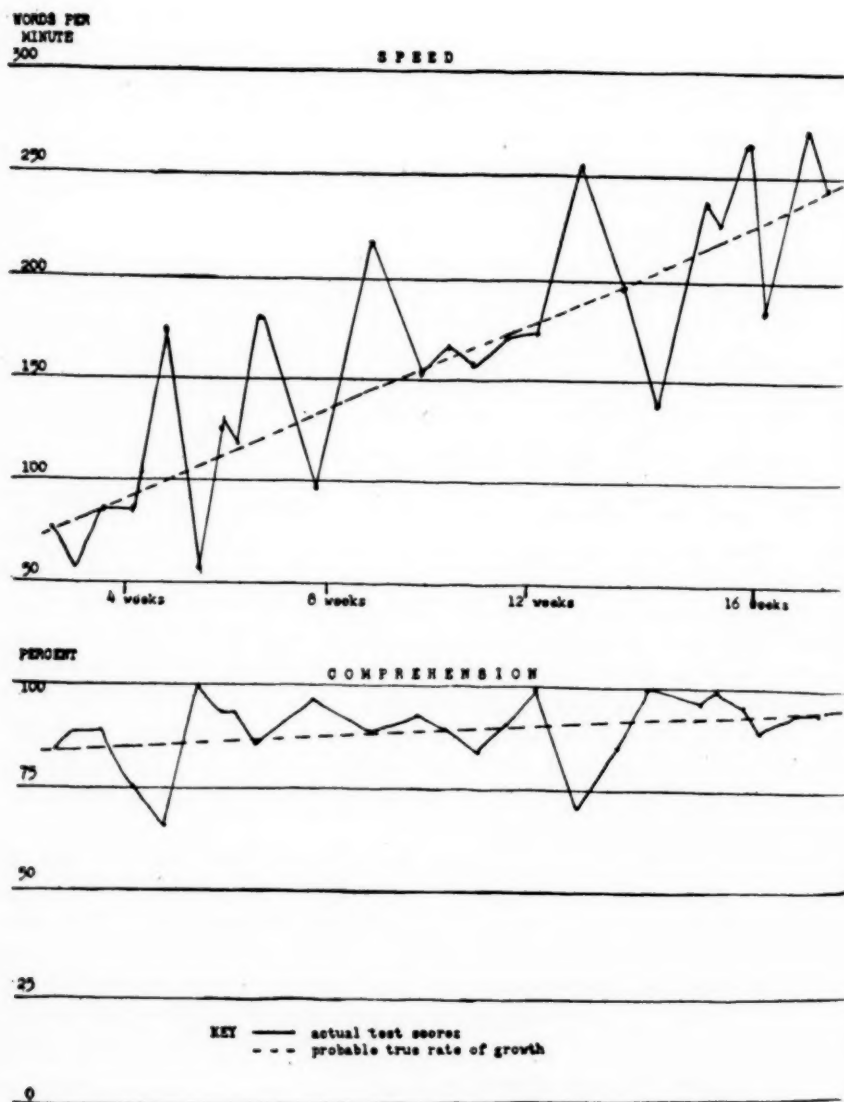
1. The general lived in (Venezuela, Mexico, Argentina).
2. The capital was (Mexico City, Caracas, Buenos Aires).
3. The general heard of a large collection of (books, stamps, coins).
4. The general didn't know how to (read, write, sing).
5. The secretary bought the collection in (ten days, a week, a month).
6. In his house the general always wanted (electricity, laughter, order).
7. He ordered his secretary to (cut, burn, sell) the books.
8. The secretary (laughed, protested, resigned).
9. The books looked like (guns, soldiers, books) to the general.
10. The general's rival was general (Rosas, Caracas, Venezuela).

For short comprehension tests, multiple-choice items in English, like those given for this unit, are usually the most satisfactory. Except in the case of special examinations, all informal tests of this kind are dictated. In the beginning, the tests are kept short and easy enough to encourage speed in comprehending essential, main ideas. After word-for-word habits in silent reading have definitely been broken, the comprehension tests are gradually increased in length and difficulty, but only by such imperceptible degrees as to prevent backsliding in speed of comprehension. Since the practice exercises in most textbooks require a thorough knowledge of vocabulary and details, there is not the slightest hesitancy about using the silent-reading procedures indicated above.

Informal comprehension tests are often scored through an exchange of papers in class while the instructor reads the correct answer-words. As soon as the tests have been scored and returned to their owners, the teacher adds:

"Now copy this sentence on a sheet of paper, filling in the missing information. Also add the information to your silent reading record sheets. On _____ (date) I read _____ words of Spanish silently with _____ per cent comprehension."

Where ability to read Spanish is the dominant objective of the program rather than ability to use the spoken language, silent-reading tests are given at least twice weekly, and the results kept by the students in the form of a graph showing their progress both in speed and degree of comprehension over 10 to 15 week periods.



Irregularities in reading graphs, such as those shown in the accompanying photostat, are common occurrences, and students are forewarned to expect them. They are usually attributable to the following causes among others:

- a. Unequal difficulty of the reading matter used in different tests.
- b. Unequal difficulty of the comprehension tests.
- c. Variations in the reader's physical or mental condition.
- d. Variations in methods of giving the comprehension tests.
- e. Distractions during the test.
- f. Irregular attendance or absence.

If progress is being made, however, a curve drawn halfway between the modal points on the graph shows the true rate of growth.⁷

Students are also forewarned of "plateaux"—periods of ups and downs during which no real gains are visible because new habits are being formed that are not yet sufficiently developed to be used efficiently. If old habits of word-for-word reading have to be broken before new efficient habits can be strengthened, the student may even expect a temporary decrease in comprehension, followed by a fairly rapid gain as soon as the strangle hold of word-reading fixations is definitely overcome. Where gains are delayed beyond normal expectations, the student may need the services of an oculist far more than of a teacher of Spanish, or he may be so far below the standard for his grade in ability to read ordinary English that work in remedial reading in his native tongue would serve his immediate educational needs far more effectively than any kind of course in Spanish. Conclusions regarding "problem cases," however, are never drawn from one or two tests. All interpretations of a graph are based on *trends shown by a succession of tests over a period of time, never by any single score*. Real growth is not achieved overnight.

None of these suggestions, of course, implies that translation, or careful detailed work is ruled out of the Spanish course. To the extent to which they are essential, these activities are supplied in connection with work in instrumental grammar, semi-original composition, etc. Nor does this approach to the building of comprehension in silent reading imply that selections cannot *later* be made the basis for conversational work, dramatization, or other class activities, if desired.

The reading graphs kept by each student give, as time goes on, a clear and understandable picture of the learner's growth in silent reading ability and in actual practice prove to be of immense psychological and analytical advantage to both student and teacher. By referring to points on the graph the learner can keep his speed in close relation to his ability to understand

⁷ Modal points include all except extreme variations, such as unusually high or unusually low scores.

what he reads. He can be shown that if he reads too fast, his comprehension will be low. He may also find that he can read fairly rapidly with high comprehension, and that it is not necessary to "plod" through material in order to understand it. Students, of course, are forewarned that individual scores may vary, from high to low—that the *trend* is the important thing to watch.

Use of these techniques in unselected Menlo classes has produced group averages of 129 words per minute with 81 per cent comprehension in the first test, given after only four weeks of beginning tenth grade Spanish. At the end of sixteen weeks (first semester) the class average was 166 words per minute with 95 per cent comprehension. Three individual students with I.Q.'s of 102, 106, and 118 had reached 260 words per minute with 100 per cent comprehension. All of us, students and teachers alike, are keenly aware that real growth comes only with constant practice—that it takes many months to reach important goals.

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"FOREIGN LANGUAGES FOR THE 'AIR AGE'!"

Melting-Pot Myth

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(*Author's summary.*—Thoughtful consideration of the "varied sources" of English may lead to some interesting conclusions, but not exactly to the ideas commonly taken for granted.)

THE comparison of America to a "melting-pot" has long been a standard cliché. It expresses the well-known fact that our population includes elements of many different racial strains and former nationalities. This comparison is, after all, not particularly apt. For if the various elements were really fused together, as the metaphor implies, then *all* of us would have *all* of these strains in our make-up, proportionately to the number of inhabitants represented by each. Of course such is by no means the case. Immigrants of some nationalities have been rather easily and thoroughly assimilated, but others have kept pretty much to themselves in well-defined communities. Some have hardly entered into the "fusion" even to the extent of a catalytic reagent.

This idea of heterogeneous racial mixture has carried over into the popular conception of our language. People seem to forget that the English language was already fully formed before it was brought to this country. While of course no living tongue can avoid the continuing process of alteration and readjustment to new ways of life, yet it seems probable that English has changed less in the last two centuries than in any previous period of equal length. Indeed, it is characteristic of people in a new country to be more conservative in their speech-ways than those who remain in the homeland of the language. Expressions which British people think of as "Americanisms" are often nothing but old-fashioned English which dropped out of use in England a good while ago.

The common confusion of mind as to linguistic origins has furnished oratorical material apparently not lacking in appeal. We might notice, for instance, how a popular nineteenth-century clergyman made use of it. "Sailing on the Atlantic ocean," he wrote in 1889, "I asked where did all this water come from, and answered it by saying, 'The Hudson, the St. Lawrence, the Mississippi, the Amazon, the Seine, the Tagus, the Guadalquivier.' And so I thought all the rivers of language, freighted with the thought of all lands and all ages, have emptied into the ocean of Anglo-Saxonism."¹

Though dressed from time to time in different figures of speech, the underlying idea is faithfully carried on. Recently it was promulgated in an

¹ T. De Witt Talmadge, *From Manger to Throne*, Wilson Clark Co., Ashtabula, Ohio (1889), Preface, p. 1.

address before the National Council of Teachers of English: "Just as our country is a meeting-place for all the peoples and races of the world, so our language gladly and willingly received contributions from all of them. English is a United States of the languages of mankind."² With such official sanction, this view of the nature of our language appears to be something rather firmly fixed. It seems to be established as part of our educational tradition. Yet in the interest of true democracy and world-understanding, it might be well for Americans to look upon their language less sentimentally and more realistically.

Some interesting sidelights on the sources of our language are afforded incidentally by a lecture, designed to accompany a set of colored slides, prepared by the publishers of Webster's Dictionary for the use of classes in English.³ This illustrated lecture deals with forty-five words which do not appear to have been chosen for any other purpose than to demonstrate that the history of a word may be worth looking into. They must have been selected simply as good examples of "picturesque" etymology, as indeed they are.

Of the forty-five words, one (*bedlam*) is indicated as having come from a Hebrew proper name, and another (*pariah*) is shown as of East Indian origin. Now, two out of forty-five would be much too large a proportion to represent the numerical importance in English of words from such out-of-the-way sources. Moreover, though the present *meaning* of "bedlam," like that corrupted form, is peculiar to the English language, both of these words, *Bethlehem* and *pariah*, belong to other European languages quite as much as to our own. This point is worthy of emphasis, for nothing could be more misleading than the apparently widespread notion that English is different from other languages by having absorbed elements from various sources. That is something typical of languages in general, even of those which have most strongly insisted upon remaining "pure."

Only four of the forty-five words are of Anglo-Saxon origin. Naturally so small a number does not come near representing the importance of our Anglo-Saxon heritage. Yet the fact of their being so few is surely no accident. To a large extent our words from Anglo-Saxon are merely grammar words, connectives without independent meaning in themselves, serving only to connect ideas with each other in some sort of grammatical pattern. Otherwise they tend to represent very simple and primitive ideas. Often they have real poetical quality, but they are difficult to define, because their content is much more emotional than intellectual. They are the sort of words whose meaning frequently depends upon the manner or intonation with which they are spoken. The living voice may make their meaning un-

² Max J. Herzberg, "Resources in the Dictionary Today," *Word Study*, October 1942, p. 5.

³ *Picturesque Word Origins*, copyright 1937 by G. and C. Merriam Co.

mistakable, but when they are written, they are far less clear. Their background remains dim and vaguely drawn.

Fifteen of the forty-five words are commonly classified as having been taken directly from Latin. This is a considerably larger proportion of Latin words than one would be likely ever to find in any ordinary use of English. Our Latin words, however, are usually *important* words, full of meaning. They tend to be intellectual, impersonal, and precise. In general, they belong to the kind of vocabulary that a person acquires from books, learned lectures, or studies in school, rather than simply the language that one naturally absorbs by growing up in everyday life. There are of course exceptions. Sometimes for instance a new invention or a well-publicized trade-name brings a formerly technical term into popular use. Such originally "learned" words as the names of widespread diseases, or medical expressions like *anesthetic* or *diagnosis*, are now familiar to people of very little education.

Twenty-four words, more than half the list, are indicated in Webster's Dictionary as having come into English from French. Farther back, some of them had developed from Latin, and some from other ancient tongues, but then those languages too had come down from more remote ancestors. At any rate, the French words which had grown out of Latin originals had often moved far away from their Latin meanings before they ever came into English. It is rather crudely unrealistic to classify simply as "Latin," as is so often done, any word whose remote ancestry can be traced back, perhaps very indirectly, to some Latin root. We may turn, however, to another illustration which will demonstrate the real facts of the matter even more clearly.

An Outline for Dictionary Study, published a few years ago,⁴ devotes its first section to "The Origin of Our Language." That seems indeed the logical place for such a division of the subject; just as the Bible opens with *Genesis*, so we feel it to be quite natural, in the treatment of any subject, to begin with origins. At the same time, however, this topic has of course the most conspicuous position that the booklet affords; it comes on the first page that meets the reader's eye: Thus it carries the force of an initial impression, the kind to be retained longest and with least effort. No doubt for the average person this sort of material seems more lively and attractive than the principles of spelling and grammar which he is to meet on subsequent pages. So it offers a more interesting approach, a more effective opening, than could very well have been made by starting with prosaic technical details. The student may eventually be lured into contact with less seductive varieties of lexicographical lore, if his attention can first be captured and held for a moment by a taste of "the romance of words."

⁴ Copyright 1926 by G. and C. Merriam Co.

The statement with which this section starts out may be expected to inculcate the idea so that it will be remembered. "The English language," we read, "is called the descendant and representative of the Anglo-Saxon, but many other languages have contributed a large proportion of the words that we use daily. A brief study of the following words will show in part how English has drawn on the speech of other peoples to form a language of its own."

In view of the foregoing statement, it is evident that "the following words" were carefully chosen for the express purpose of representing as many different "other languages" as possible. They do not *really* represent, however, nearly so wide a variety of "origins" as they seem to do. In accordance with the traditional manner of handling such cases, the question of how a word *came into English* is passed over as of little or no consequence. Yet from the natural point of view of the English language, a point of view which English-speaking people might find as logical here as in other matters, the question of a word's "origin" is primarily and particularly a question of where it came from when it came into *our* language. That is moreover the only standard which can be consistently applied, for as soon as one goes farther back than the immediate source, there is no logical stopping-place this side the Garden of Eden. Surely it is clear, then, that so far as the English language is concerned, the "derivation" of a word means in the first place, and probably most importantly, where *we* got it—from what other language came the word that we adopted as our own.

Now what are the simple facts? This collection of forty-seven words, let us remember, was compiled in order to demonstrate the extremely *varied* sources of English vocabulary. It is indeed a miscellaneous-looking group if there ever was one. Yet Webster's Collegiate Dictionary plainly indicates no less than thirteen of these words (cocoon, zigzag, tapioca, jubilee, vampire, candy, turban, crystal, sugar, jocko, garden, gravel, and coach) as having come into English from French, as one might easily guess in the case of most of them. The Century Dictionary and Cyclopedia, where word-histories are given in more complete detail, shows also three more (floss, cigar, and polka) as having come into English from French. And we are taking no account of various other words in the list which might be considered mixed or doubtful cases, but whose direct ancestry, from *our* point of view, seems about as clearly French as anything else. So it is a thoroughly conservative estimate to say that fully one-third of this list of forty-seven words simply came into English from French. Their more remote ancestry had no particular bearing upon the fact of our adopting them; they came to us simply as French words. As a generalization it might fairly be said that it was *because* they had become established in France that our language took them in. Relative importance of various sources can be seen by observing that in this list of words, at least sixteen of which came from French, not

more than one or two words came into English from any other single language. Except Anglo-Saxon, no other language is comparable to French in the amount of its direct contribution to our English vocabulary. To say that "many other languages have contributed a *large proportion* of the words that we use daily" is to make a statement which can only be very misleading.

There are, however, some further implications which should not be overlooked. Really the facts already noticed go far toward demonstrating that *French* has words of diverse origins, no less truly than English has! But this is not all. Most of the *other* words in the list—from whatever source English happened to take them—belong also to French, usually in forms which anyone can easily recognize. Some of them, such as *clan*, *ipecac*, *quinine*, *tungsten*, *tank*, *yak*, or *kimono*, will be found in an ordinary French dictionary under the same spellings. We may go further. A number of the items in this list belong, with only slight variations, to several or even many other languages quite as truly as to ours. *Tobacco* is an obvious example, or *cigar*, or *sugar*, or *mahogany*, the last-named being easily recognizable under its transparently disguised forms in various languages including for instance the Scandinavian tongues and even Turkish. Most people seem to miss entirely the point that words which have come into English from either French or Latin were often *already in international use* before English-speaking people ever learned to use them.

Perhaps it will remain permanently impossible to disturb the smug complacency with which superficially-informed people carry on the tradition. Teachers may go on year after year indoctrinating their pupils with the notion that English is a peculiar language because, forsooth, it comes from "so many varied sources." That conception of our tongue is unrealistic in two ways. In the first place, so far as any really *important* contributions are concerned, the direct sources of our language are few indeed. One or two words adopted from some outlandish dialect, as the name of something for which English had no expression, can not be taken seriously as an "influence" upon our speech.

The other way in which the sentimental notion is misleading may seem more interesting. What is so commonly not grasped is the fact that this idea of "varied sources," in so far as it *is* true, is true of other tongues just as clearly as it is of ours. It is merely a phenomenon of language in general since nobody knows when. Instead of being, as supposed, a peculiarity of English, something which sets it off from the rest in splendid isolation (and somehow vaguely implied superiority), it should be taken rather as a sign of solidarity with other languages and of resemblance to them. Whether we like it or not, we all belong to the same world.

Aural Comprehension

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AURAL comprehension is a new approach to the teaching of languages. It takes the reverse of the usual procedure—it does not tell students how to speak, but how to hear. It does not try to help them express themselves; it tries to help them understand others. At its present stage, Aural Comprehension concerns only classes of students who have already a good knowledge of the written language, and whose difficulty lies mainly in oral work. It should be given in conjunction with Phonetics instruction, in order to be fully effective.

The aim of a course in Aural Comprehension can best be described as *the gradual improvement of the student's ability to understand a language in its spoken form*. In this paper, the foreign language in question will be French, and we shall base our study of the subject on an Aural Comprehension course given for the last two years at McGill Summer School. This course was held three times a week for a duration of six weeks, and it was conducted as follows:

First of all, the course is given in English, while all others are conducted in French. The reason for this is obvious, since it would be illogical to address students in a language which they supposedly cannot understand in its oral form. The students answer the questions (asked in French) in English. Thus, the instructor can be sure that all errors are due to misunderstanding and to no other cause, since any mistakes due to a linguistic difficulty or to shyness are eliminated. For the same reason, spelling and grammar are ignored when at a later stage the students are asked to answer in French. Vocabulary is included to a certain extent, as unknown words are one of the difficulties encountered in the understanding of the spoken as well as the written form of a language. All this means that the attitude of the instructor is very different from the one usually found in other French courses. If this is not clearly explained to the students, it might seem strange and neglectful to them.

Students must also be shown the proper method and frame of mind required of them if they want to draw the maximum benefit from the course. Their part here is more passive than in other courses. They must be somewhat like a live gramophone registering and repeating very accurately what they hear. The active part they play is limited to writing what is dictated and understanding what they repeat or take down. Even then, they must be told to discipline their understanding power and use it at the right moment. It would be fatal to stop listening in the middle of a sentence, or any type of dictation, in order to reflect on a word or a phrase which makes no

sense at the moment when it is heard. In dictation as in conversation, the word or phrase should be left in blank until the whole unit (sentence, or whatever is dictated) is finished. Then it is usually fairly easy to decide what the word or phrase must have been, or what they mean. By stopping to think it over, the student misses the rest of the unit, and is at a loss to reconstruct the whole. This is also important from the point of view of the instructor who corrects the work, as he will want to see whether the student has heard accurately at all times while the dictation was in progress.

The instructor should make a special effort to keep the students receptive throughout the class period by varying the exercises which should be short and numerous, making the class lively and interesting, and giving individual attention to the greatest extent possible.

In the first stage of the course, we shall begin by eliminating the fallacious belief that if foreigners are difficult to understand it is because they speak too fast. The time taken to say a certain fixed number of syllables in various languages would not vary sufficiently to substantiate this claim. The truth is that the speaker talks faster than the students read—and this leads us to ask the question. Why is it so difficult to understand a language when it is spoken, even if the reading of it is easy enough? What makes the great difference between spoken and written language, even in one's own tongue?

It is usually good, from the psychological point of view, and as a question of interest, to show the students that they may encounter this difficulty even in their own language. Was it not a French child who wrote in a dictation "Vert singe et Torix," although she had read the story of the Gaul hero many a time? If we specify and ask why it is so difficult to understand spoken French, we find that the answer is manifold. It involves a number of factors all related to Phonetics. Those factors will determine the various phases of our course as we shall try to eliminate the difficulties one by one. It is therefore important to give the students a description of the main factors involved at the beginning of the course. This should be done as clearly and as simply as possible, and illustrated with examples; it should also serve as a plan for the whole course.

One of those factors is subjective from the student's point of view: that is his own bad pronunciation which makes him expect a sound different from the one uttered by the native.

The others are objective, and can be described as the various phonic factors of the language: unfamiliar sounds; linkings between words; organization of syllables; elision of the mute *e*; devocalization; accentuation, breathing; intonation. Those can be divided under two headings corresponding to two different sorts of difficulty:

a) The various aspects of a word when in contact with others in a sentence;

b) the behaviour of groups of words in a sentence.

This leads us to realize that the knowledge of a good vocabulary is not enough for our purpose. It is necessary not only to know a great number of words, but also to recognize them and to be able to single them out in any sentence, under all their different aspects, and without hesitation.

Let us see now how the above-mentioned factors affect comprehension.

The sound obstacle is too obvious to require discussion. Any one of the 16 French vowels presents as much difficulty to the student's ear as it does to his organs of speech in the Phonetics class—and some consonants are troublesome too.

Linkings between words ("liaisons") occur between two words following each other in the same group of enunciation, and they are of two kinds:

a) consonants plus vowels—i.e. between a word ending with a consonant (usually mute) and a word beginning with a vowel: *les enfants*.

b) vowel plus vowel—i.e. between a word ending with a vowel and another word beginning with a vowel: *tu as*

The first kind creates a difficulty by making two words sound like one. Two familiar words may join into a queer new entity. The second type not only creates the same difficulty as the first, but also bewilders the ear by the hiatus, an inexperienced ear finding it difficult to separate two consecutive vowel sounds, particularly when the student has not studied these sounds beforehand in a scientific way.

The composition of syllables is different in French and in English, and may cause confusion, even when speaking slowly and distinctly. For instance, the word "examiner" will divide into "ex-am-in-er" for an English person, and into "e-xa-mi-ner" for a French one. This involves a whole new process of careful listening, adapted to the French way of dividing syllables. We shall see further how it affects accentuation.

The elision of the mute *e* affects either: a) the pronunciation of one word of several syllables (*petit*, *cheminée*, etc.), or b) that of monosyllables in a group of words (*je ne te le dirai pas*.) The listener gets a few less syllables than the written text would give, and is at a loss to recognize the words affected. Also, in pronouncing a series of words in which mute *e*s are elided, the consonant preceding the missing *e* is usually pronounced as part of the preceding word—thus avoiding the difficulty of saying two consonants together. In the example quoted above, the student hears: "jen tel dirai pas," and thinks that the first two phonic units are new words unknown to him.

Devocalization is often due to an elision of the mute *e*. It is the transformation of a voiced consonant into an unvoiced sound, caused by contact with an unvoiced consonant preceding or following it. The reverse process, called vocalization, is not as frequent, but also leads to confusion. For instance, students often confuse "j'ai jeté" with "j'ai acheté." The reason

is threefold. 1) confusion due to the vowel liaison in the second phrase (j'ai a . . .); 2) the mute *e* is elided in both cases (j'ai jété, j'ai achété); 3) devocalization of the *j* in the first phrase, into a sound very near "ch." We then have "j'ai chté" and "j'ai achté" which can very easily be taken for one another.

The almost total absence of a stressed syllable in French causes a uniformity of intensity which puzzles the student—particularly when he is used to stressing French words like English ones in his own way of speaking the language. The students expect a strong accented syllable placed accordingly to English principles or customs. And he hears a faintly stressed syllable placed at the end of the word, which gives an entirely different rhythm to the sentence. Also, that syllable begins with a consonant, whereas in English, it would often begin with a vowel.

Then words are linked into groups of enunciation by breathing, and an inexperienced ear finds each of these groups what might be called an "ear twister" where no clear delimitation exists between words. A good example of that in English is the famous "if a wood-chuck could chuck wood."

Intonation puts the finishing touch to this already fairly drastic confusion, by substituting melody for rhythm almost completely in a sentence, and embellishing it with an unfamiliar series of ups and downs, beginning and finishing on unexpected notes.

All this it is our task to unravel and remedy—not to mention individual problems which always crop up.

The phonetics class should take care of the first factor mentioned, that of the student's bad pronunciation. The rest we shall deal with methodically.

After an enlightening description of these various difficulties, it is a good plan to dictate a few sentences, each illustrating one of the points mentioned. For instance:

1) Il y avait une heure que les enfants étaient arrivés quand il entra. (liaisons of the two kinds described above)

2) Jé ne le reconnais pas, mais je l'ai déjà vu. (elision of the mute *e* in monosyllables and longer words.)

3) Il n'était pas rare de voir, dans les rues étroites, des groupes d'enfants qui marchaient sans but. (four groups of words forming units of rhythm in which it is difficult to separate the words correctly.)

4) Un ministre? Ce n'est pas possible! Il n'a pas l'air d'un ministre. (interrogation, exclamation, and declaration—the three bases of intonation).

In any sentence dictated in class, the instructor must be careful to use only easy familiar words, or at any rate, words which he knows to be familiar to the students, since the aim is not to teach vocabulary, but to check the ability of the students to recognize a known word in a group. Quite often,

the majority of the students will declare that they could not take down half the sentences because there were too many new words they did not know—only to admit, after correction on the board, that they were familiar with all the words used, and just did not recognize them in a new setting.

The next step is to study the spoken language from its basic components: individual sounds. We start with the 16 French vowels. The best way is to give the students a list of the vowels with a phonetic symbol and an ordinary spelling for each. Thus, they do not feel obliged to study a new alphabet which may seem complicated at first. The ordinary spelling chosen to represent a sound should be the most usual and most simple. For instance: *a* for *ɑ*, *â* for *a*, *o* for *ɔ*, *o* for *o*, *an* for *ɑ̃*, etc. It is interesting to note that without compulsion, the majority of the students soon take to using the phonetic symbol preferably to the ordinary spelling.

Our short study of the vowel sounds, is made from the point of view of recognition. We lay special emphasis on the distinction between open and closed, back and front, nasal and non-nasal sounds. We also show the relation between the abnormal sounds and the normal sounds related to them. We use the description "thin," "sharp," and "deep," "rich," to differentiate the various sounds, *a* being described as "thinner" than *a* which is a "rich" sound, *y* being "sharper" than *u* etc. This may be deemed unorthodox by phoneticians, but it must be remembered that we are studying the vowels from the point of view of the ear, which is quite different from that of the pronunciation, and that the description of the sound must vary accordingly.

After the vowels have been dictated once, we correct the dictation on the board, and we can then pick out the pairs or groups which have led to confusion—usually: *e-ε*, *a-ɑ*, *o-ɔ*, *y-φ*, *y-u*, *œ-φ*, *ə-φ*, *a-ɔ*, sometimes *i-y*, and *y-φ-u-œ-ə*, etc. Those pairs or groups are then redictated several times in different combinations: individually, then in syllables, in words, and short sentences. For instance the group: *y*, *u*, *φ*, *œ*.

Exercise 1: *y*, *u*, *φ*, *œ*.

Exercise 2: *φ*, *œ*, *y*, *œ*, *u*, *φ*, *y*, *œ*, *u*.

Exercise 3: *meut*, *mur*, *meurt*, *pour*, *peur*, *pu*. (we vary the consonant as little as possible in order to localize the difficulty in the vowels.)

Exercise 3: *curieux*, *couleur*, *heureux*, *voulu*.

Exercise 5: *Tu pleures pour ceux qui meurent jeunes*.

These exercises are repeated and reorganized as much as the needs of the class require it, and until the great majority of the students can recognize each vowel in whatever position it happens to be.

It is only when this result has been attained for all 16 vowels that we can turn to consonants.

Here, we can immediately limit ourselves to the pairs of voiced and unvoiced consonants which can be confused: *p-b*, *t-d*, *ch-j*, *k-g*, *f-v*, *s-z*. First, we explain the root of the trouble, i.e. the fact that the only difference be-

tween the consonants of those pairs is that one is voiced and the other is not. It is rather difficult for the ear to pick up a difference in the intensity of vibration, added to the fact that French consonants are slightly different from the English ones. French consonants involve much less exhaling than English ones which are breathed out. (English: P^h; French: P). This is also an opportunity to explain the process of devocalization, show how it can be brought about by the elision of the mute *e*, and cause confusion. When the question has been explained and discussed, we dictate the pairs of consonants in syllables all containing the same vowel, so as to concentrate the difficulty on the consonants, and we continue the dictation until the students are able to distinguish them without hesitation. We also dictate a few sentences illustrating devocalization and vocalization.

When the basic problem of vowels and consonants is solved, we can turn to words and groups of words. This will be done first by dictating sentences built upon the difficulties mentioned above.

Some sentences deal with units which sound almost alike, and are very different in reality:

- 1) Cette livre d'oranges est abîmée.
- 2) Ce livre orangé est abîmé.
- 3) Je vois ce qu'il a fait.
- 3) Je connais ceux qui l'ont fait venir.

We also dictate sentences each containing one main vowel sound. The students are asked to state which sound is prominent in the sentence:

- 1) Papa partira pour Paris ce soir (a)
- 2) Ouvre-nous, nous sommes tout mouillés (u).

After giving a list of words to study, we dictate sentences each containing one of the words, at a rather fast rate. The students note the number of the sentence, and must single out the word they have learned and write it beside the correct number.

They can also be asked, after the dictation of a series of sentences, to write beside each one the cause of the difficulty encountered while listening to it:

- 1) Tu me le donnera quand je te le demanderai. (elision of mute *e*).
- 2) Ils avaient attendu trois heures, puis ils étaient partis. (liaisons).

It can be noted that in all those exercises, we apply the principle of isolating the sound and the difficulty, which is the basic principle of Phonetics.

As a general revision and coordinating exercise, we study a written text, deciding which difficulties it will present when read aloud. We choose a text with fairly simple vocabulary, some description and some dialogue. Each student receives a copy of the text and completes it with notes while the study is in progress. As an example, I shall give the first paragraph of

the text used for the Aural Comprehension course at McGill Summer School 1944:

Trois bergers passaient un soir par Eaux-Bonnes, en s'en retournant à leur village. Ils étaient fatigués, et ils avaient faim, car ils venaient de loin, et ils étaient chargés de fromages. Ils auraient bien aimé s'arrêter dans un des beaux hôtels qu'ils voyaient sur la place pour manger un morceau; mais ils n'avaient pas seulement deux sous à eux trois pour se payer à diner.

("Une mauvaise farce" Jean Passy, *Le Maître Phonétique* 1893.)

After a thorough study of the text in class, the student is asked to examine it carefully at home and read it aloud to himself. Then it can be dictated in odd sentences, and serve as a base for a number of exercises.

As soon as the students are able to spot obstacles and overcome them to a satisfactory extent, it will be possible to engage on the final stage of the course—i.e. the understanding of the language as normally spoken in conversation.

To begin with, we deal with texts read aloud to the class. These will consist mainly of short stories with as much dialogue as possible, and two or three points of detail which may trip the students in the understanding of the whole. The instructor makes a list of the words which may not be familiar to the students, and gives it to them, carefully explaining their meaning and pronunciation. At the next class, the text is read aloud to the class twice, at the normal speed of conversation. After listening to the text, the students are dictated a series of questions in French, which they must answer in English as thoroughly as possible. The most common mistakes are explained in class; the parts of the text which led to confusion are read aloud again and comprehension difficulties are explained. In later classes, detached sentences from those texts can be dictated to the students as a supplementary exercise. They can also be asked to reproduce a story in English, or in French, orally or by writing. At a later stage, the preliminary list of vocabulary can be omitted. Example of a text:

Un certain roi était fort malade. Les savants du pays s'assemblèrent et tinrent conseil, mais aucun ne trouva de remède à la maladie du roi. Un sorcier, que l'on consulta en désespoir de cause, dit: "Pour guérir le roi, il faut lui mettre sur le dos la chemise d'un homme heureux." On envoya aussitôt des émissaires dans tout le royaume, mais ce fut en vain qu'ils cherchèrent un homme heureux par les villes et par les campagnes. Enfin, un jour, en passant devant une pauvre chaumière, le fils du roi entendit un homme s'écrier: "La bonne journée! J'ai bien travaillé, bien mangé, je vais me coucher, que pourrais-je désirer de plus!" Le fils du roi lui offrit aussitôt une bourse d'or pour sa chemise. Malheureusement, l'homme heureux était si pauvre qu'il n'avait pas de chemise.

Vocabulary: fort; s'assembler; tenir conseil; remède; sorcier; en désespoir de cause; guérir; le dos; la chemise; émissaire; royaume; en vain; chaumière.

Questions: 1) Le roi était-il gravement malade? qu'est-ce qui indique cela dans l'histoire?

2) Qui était plus intelligent que les savants?

3) Quelle était la maladie du roi?

4) Comment savez-vous que l'homme heureux est pauvre?

5) Trouva-t-on l'homme heureux facilement?

From this stage, exercises can be varied almost endlessly. Students can be made to listen to conversations between two or three persons. First the subject of the conversation can be announced in advance. Then, it may be left for the students to discover, and the speakers can appear without warning in the middle of a class, thus obliging the students to adapt themselves quickly to a new type of listening.

Records, radio programs, films, lectures, plays, etc., can become useful exercises. French can gradually be substituted to English in the conducting of the class. In all those exercises, one principle must stand out as primarily important: the students must be made to listen to a variety of voices. The instructor should call in different people to dictate and read aloud, so that the students will not learn to understand his voice only, but any voice.

It would also be interesting to create a link between the other French classes and the Aural Comprehension course. The text read aloud in the Aural Comprehension class could be afterwards translated and studied from the point of view of grammar in the translation class. It could be chosen from the reading used in the literature or civilization class. It would also fit in very well with a well-balanced vocabulary class, and of course with the residence at the French House, as was the case at McGill Summer School.

Aural Comprehension is in its childhood, and there are almost unlimited possibilities of improvement and innovation, which can only come from experience and a thorough study of the phonic factors of the language from the point of view of the listener. It gives the students something of which they feel the need very acutely—and this makes it a very popular course. It can also be a very lively and interesting class, which sharpens one's ears and one's mind. It will be a very indispensable course until the study of languages is approached from the very first stage with Phonetics as a basis, which cannot be done until there is a good supply of fully trained instructors who can handle the phonemic symbols in the proper way and who have a very good accent and a thorough knowledge of the language. In the meantime, a thriving future lies ahead for Aural Comprehension.

Some Desiderata for Elementary Language Texts

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(Author's summary.—An enumeration of certain features which appear desirable for elementary language texts, in the light of recent improvements in approach and method.)

THE application of linguistic science to foreign language teaching in the "intensive method" has brought a new approach to the subject.¹ In the light of this new approach, we need to revise our criteria for the techniques and tools we use in teaching. In this article, I shall try to list certain features which seem to me indispensable for elementary language texts, in the principles on which they are based and the techniques they employ.

I. Understanding of the Nature of Language in General

1. *Realization that language is speech, not writing.* All human beings speak; only a part of the human race knows how to write, and relatively few of these make extensive use of writing in their normal life. A person first learns to speak, and later to write. Writing is not a "higher" form of language from which speech is derived or "corrupted," or even a form of language at all, but only a secondary derivative of language itself, i.e., of speech. Writing often misrepresents and masks speech, concealing rather than revealing it.² For these reasons, speech, not writing, should be the primary aim of all elementary language study.³

¹ For the basic principles of the "intensive method," cf. L. Bloomfield, *Outline Guide for the Practical Study of Foreign Languages* (Baltimore, 1942); Mary R. Haas, "The Linguist as a Teacher of Languages," in the journal *Language*, XIX (1943), 203-208; and the excellent popularizing discussion in the article "Science Comes to Languages," in the August, 1944, number of *Fortune*.

For the essentials of linguistic science, cf. L. Bloomfield's book *Language* (New York, 1933), a fundamental book, which sets forth the basic principles for all sound linguistic study; E. Sapir, *Language* (New York, reprint, 1939); O. Jespersen, *Language* (New York, 1923); L. R. Palmer, *An Introduction to Modern Linguistics*; B. Bloch and G. Trager, *Outline of Linguistic Analysis* (Baltimore, 1942).

² For the relation of writing to speech, cf. Bloomfield, *Language*, Chapter 17 ("Written Records").

³ Notice the adjective *primary*. The intensive method does not assume (as implied by M. Pei, *French Review*, XVII [1944], 300, in an appeal to some modern language teachers' prejudices against the methods of the Berlitz schools) that writing is of no importance at all, and should be entirely neglected. The point is rather that a student needs first to learn to speak, and only later to write, when his speech-habits in the foreign language are firmly enough fixed not to be disturbed by the faulty representation which conventional spelling gives of speech.

2. *Attention primarily to colloquial, everyday speech.* There are various levels of speech: literary standard, colloquial standard, and various types of non-standard usage.⁴ It is colloquial standard usage that will be of most benefit to the ordinary student; he can later learn specifically literary usage if he wants to, and will have a better understanding of it through approaching it from colloquial usage, as does a native speaker of the language. Occasionally, the approach through colloquial usage is opposed on the grounds that it teaches the student forms which some people call "ungrammatical" or "incorrect," such as French [japatkwa] "you're welcome" or English [aim 'gɔnə 'go 'həʊm] *I'm going to go home*. Actually, however, so-called "correct" speech is simply that which is socially acceptable among those with whom the learner wishes to converse. The dicta of grammarians and academies are frequently quite out of harmony with the facts of normal speech; they are often based on personal likes and dislikes, on outdated usage (like the rules for the use of the subjunctive in English, or of the past subjunctive in French), or invented out of whole cloth (like the *shall* and *will* rules in English grammars⁵). The language to be taught should always be that of normal everyday speech, including as a matter of course such normal colloquial expressions as French [japatkwa], [ʃsqipamalfatige] "I'm pretty tired," [insafpaskidiz] "they don't know what they're talking about," or English [ai 'hæftə 'go] *I have to go*, [ʰwətʃə 'gɔnə 'du] *what are you going to do?*⁶

II. Adequate Treatment of Phonetics

1. *A phonemic transcription*, i.e. a transcription which represents completely and consistently all the significant classes of sound-types, or *phonemes*, of the language being studied.⁷ A few languages (like Czech, Hungarian, Finnish) have orthographies which are almost phonemic. The conventional spelling of most languages, however, such as French or English, gives a highly inaccurate and incomplete representation of their phonemes. But the student's attention needs to be concentrated at first on learning the sounds and words of the language as it is spoken, not as it is

⁴ Cf. Bloomfield, *Language*, p. 52, for the various levels of speech.

⁵ For the *shall* and *will* rules, cf. C. C. Fries, *PMLA*, XL (1925), 963.

⁶ But not including, of course, socially disfavored usage, such as *he ain't*, *I done it*, etc.

⁷ A phonemic transcription differs from a phonetic transcription in that it represents only the classes of sound-types which are significant, i.e. make a difference in the meaning of a word. Thus, although German [ç] (as in *ich*) and [x] (as in *Bach*) are two different sounds, [ç] occurs only after front vowels and [x] only after back vowels. The two sounds thus never contrast with each other, and are in what is called *complementary distribution*; they are not, therefore, different phonemes, but simply sub-varieties or *positional variants* of the same phoneme, which may conveniently be written with the symbol *x*. Likewise, French [e] and [ɛ] are simply positional variants of the same phoneme, which we may denote by the symbol *e* in phonemic transcription.

written (cf. below, §III.1.a). For these purposes, a phonemic transcription is absolutely indispensable. Any symbols may be used, provided they are used consistently;⁸ it may on occasion prove desirable to substitute certain International Phonetic Association (IPA) symbols by others more familiar to the student, e.g. IPA [ʃ] by *sh*, [ʒ] by *zh*, etc. The student should not pass to the conventional orthography of the language until he has learned the sounds of the language with the aid of the transcription.

2. *Discussion of all aspects of pronunciation.* This should be done, at least in an elementary way, as an integral part of the learning process. Satisfactory pronunciation is a *sine qua non* of satisfactory language learning, and it is better to analyze it and teach the student specifically what movements of the vocal organs to make, than to trust to his blind imitation of the native speaker. Pronunciation should not be relegated to the limbo of an introduction or appendix, nor given to the student all at once in an indigestible mass, but taken up point by point during the early stages of the work. All aspects should be treated, including stress and intonation of words, phrases, and complete sentences. The discussion should be in exact terms, on the basis of phonetic science, not of the impressions of an untrained listener.

III. Adequate Treatment of Grammar

1. *Grammar based on sound, not on spelling.* This includes, among other things, the following:

a. *Recognition of distinctions not shown in traditional spelling.* In French grammar, for instance, we need to point out the existence of two or more alternant forms for many words, e.g. [se] "these" before consonants and [sez] before vowels, both written *ces* in ordinary spelling. In English grammar, we should recognize the unvoicing of the final [z] of [hæz] in ['hæs tə] *has to*; the extensive use of voicing as a grammatical procedure in forming verbs from nouns, as in [hauz] *house* (verb) from [haus] *house* (noun), etc. In Portuguese, the alternation between open and closed *e* and *o* is of major importance in the inflection of nouns, adjectives, and verbs, although it is not normally shown in conventional spelling; e.g. ['ovu] "egg," spelled *ovo*, as opposed to ['ovus] "eggs," spelled *ovos*. These are not mere curiosities or fine distinctions, to be relegated to secondary position or not mentioned at all; they are of the essence of the language itself. Note that an accurate

⁸ In some quarters there is strong opposition to the use of any phonetic or phonemic transcription at all. This opposition seems to be based on the tacit assumption that, along with the universe, the Garden of Eden, and the human race, there were created by divine fiat the twenty-six letters of the Roman alphabet. In other quarters, there seems to be an acceptance of the IPA alphabet, but an attachment to its exclusive use almost as superstitiously intense as other people's attachment to ordinary spelling, and founded on much the same assumption.

phonemic transcription, as mentioned in §II.1, is essential if these important distinctions are to be made clear.

b. *Disregard or relegation to secondary position of mere orthographical peculiarities.* Thus, Italian ['moʎʎi] "wives" is the perfectly regular plural of ['moʎʎe] "wife"; the fact that its spelling (*mogli*, as opposed to singular *moglie*) makes it appear irregular is of little or no importance from the point of view of the language. The addition of the letter *e* to the writing of many feminine adjectives and past participles in French (e.g. *allée* "gone," *donnée* "given") is a fact which bears no relation to the pronunciation of these words ([ale], [dɔne] for both masculine and feminine). If orthographical peculiarities are mentioned at all in elementary texts, they should be put in footnotes or in small type, so as not to seem to the student to have undue importance.

2. *Description of the facts of the language on the basis of the language itself.* Many grammars describe one language from the point of view of how it is translated into some other language, or vice versa. For instance, many books give lists of verbs which are "transitive in English and intransitive in French" (or German, Italian, etc.) What is meant, of course, is that some English transitive verbs have intransitive verbs as their translational equivalents in the other language. Often, the use of articles, pronouns, conjunctions, etc. in foreign languages are discussed in terms of their "omission" or "inclusion"—from the point of view of English. But translational equivalents are irrelevant from the point of view of the structure of the language being studied. Such discussion is a pure waste of time and should be omitted.

3. *The simplest and most accurate formulation of the facts.* This must be given even if it involves going counter to the formulation given in traditional grammars. Bloomfield's analysis of the French adjective system, pointing out that the masculine of many adjectives is formed from the feminine by dropping the final consonant of the feminine,⁹ is classical. The grammatical procedure of dropping the final consonant of a word runs all through the structure of French, especially in verbs. For example, the present singular of all verbs except those of the first conjugation is formed by dropping the final consonant of the root: [part] "leave" has [ʃpar] "I leave," [typar] "thou leavest," [ilpar] "he leaves"; [dorm] "sleep" has [ʒdor] etc.; [rɔp] "break" has [ʒrɔ]; [vul], [vœl] "wish" has [ʒvø], and so forth.

For the modern West European languages, most of the necessary work of linguistic analysis has not yet been done, and the grammatical study of

⁹ Cf. Bloomfield, *Language*, p. 217, and the present author's note "Phonetics and the Technique of Grammar," in the *Bulletin* of the New England Modern Language Association, VI, 2, pp. 23-25 (1944).

these languages is at a far less advanced stage than that of many African, Asiatic, or American Indian languages.¹⁰ The fulfilment of this particular desideratum will, therefore, have to await the completion of the necessary linguistic analysis and description of French, Italian, German, English, and the other familiar modern languages.

IV. Sound Pedagogical Procedures

1. *Subject-matter related to normal human activity.* Older text-books were often based either on infantile material (class-room situations, fairy-tales, etc.), or on literature and belles-lettres. Both of these classes of topics are of course quite unsuited for those wanting to use languages in ordinary life. At present, fortunately, the general trend is toward basing text materials on normal activity; this desideratum seems closer to being fulfilled at the present time than most of the others mentioned in this paper.

2. *Learning by constant imitation of a native speaker.* The re-introduction of this principle¹¹ into modern language teaching is one of the most important contributions of the "intensive method." The use of the native speaker should entirely replace, during the early stages of the course, the reading and decipherment of written texts by struggling through them with the aid of vocabulary or dictionary. The student, when he is learning the elements of the language, should devote all his energies to memorizing sentences together with their meanings, not to figuring them out as a kind of intellectual puzzle. Translation, especially from the foreign language into the learner's language, has absolutely no place in elementary language teaching.

Two corollary desiderata are:

a. *Presentation of material in sentence form.* Normal speech is always in complete sentences, not individual words, and should be learned in this way.

b. *Presentation of the meaning of new sentences.* The student should have the meaning of new material given to him in full, and should not be forced to decipher its translation. The meaning should be given at the time the new sentences are introduced, preferably in parallel columns.

3. *Derivation of grammar material from sentences already learned.* The function of grammar study in elementary language work should be simply

¹⁰ In view of this fact, the statement of M. Pei that "all we need [in the way of grammatical description of French] has already been done for us, in hundreds of excellent grammars" (*French Review*, XVII [1944], p. 383) is open to discussion. The only absolutely accurate and complete description of any language is Pāṇini's grammar of Sanskrit. There are a number (not hundreds!) of reasonably good descriptions of the French conventional system of spelling and forms written in it ("traditional grammar"), but we have no description of the French or English languages as good as, say, Mary Haas's *Tunica* (New York, 1941) or Stanley Newman's *Yokuts* (New York, 1944)—two American Indian languages.

¹¹ Like many other aspects of the "intensive method," this principle is not new. What is new in the intensive method is the combination of already known elements, particularly the use of a native speaker and greatly increased time devoted to study, with a genuinely new element, previously almost unknown in language teaching: linguistic science.

to point out patterns inherent in what the student has already learned, so that he can follow those patterns further when he begins to depart from memorized material. A student should never be required to learn grammatical paradigms or formulas which are not exemplified in sentences he has already learned.

This list of desiderata is, of course, far from exhaustive. It is intended only to enumerate those features that seem most important for texts designed to teach languages in the only really satisfactory way—not as systems of writing, but as systems of speech.

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A Study on the Practice of Guessing Word Meanings from a Context

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Part I. The Possible Scope of Such Practice *(with the Collaboration of Esther Crooks, Goucher College)*

(Author's summary.—(Part I) The proportion of words whose meaning can be derived by inference in a context is much higher than is generally assumed. (Part II) The guessing of word meanings by inference involves a series of mental processes which can be analysed and classified so they can be used in teaching the technique to the students. (Part III) The author gives the reproduction verbatim of a lesson in which the students are shown some of the techniques by which word meanings can be guessed by inference.)

THE modern trend in teaching the reading of a foreign language is to emphasize the extensive method. It is argued that the best way to learn to read is by reading. This statement presupposes the possibility of acquiring the meaning of unknown words through the context. It is, of course, common knowledge, that we constantly do so in reading our mother tongue, for the normal way by which we increase our vocabulary is mainly through reading, when we learn to derive by inference from the context the meanings of unknown words. If we compare the vocabulary of a cultured person with that of an illiterate one, we know that the enrichment of the vocabulary of the former is not due to the use of a dictionary; a large part of the new acquisitions have been made mainly through the art of inferring the meanings of the unknown words from the context. As Walter Pitkin puts it so aptly, "in a sense . . . all reading is a guessing game; if you guess the general subject matter and the drift of the writer's remark, you readily fit the right meaning to the right mark (written symbol) on the page."¹

As a matter of fact, reading is a highly intelligent process. It is, says Tharp, "a composite of developed techniques of reflexive thinking, aided by an intelligent use of inference,"² and these processes must be developed to a high degree if a person is to become a proficient reader in his mother tongue. Why then, should we not try to encourage our students to use the same techniques in reading a foreign language, thus discouraging the word by word reading in favor of the sentence or paragraph-reading? Surely if many words can be acquired from a context in our mother tongue, we can assume that the same mental processes could be used in reading a foreign language. Already, men like West, Hagboldt, in their numerous publica-

¹ *The Art of Rapid Reading*, Walter B. Pitkin. McGraw-Hill Book Co., 1929, pp. 38-39.

² *Nous Autres Américains*, James B. Tharp. Harpers Brothers, 1936 (preface).

tions, call attention to the importance of deriving word meanings by inference.³ James Tharp in his recent stimulating text book, "*Nous Autres Américains*," is using a method largely founded on this "art of inference." Even the most conservative partisans of the intensive method of precise translation would have to admit that word meanings are not immutable, but change all the time with the use of a context, hence inference has to be resorted to; words are constantly used in a figurative manner and the metaphors change the original meaning of words to such an extent, that the knowledge of their usual meaning is of little value, and their new meaning must be found by inference from the text. For instance, how would the student best translate such expressions as: le bruit *sec* d'une balle; une fusillade *nourrie*; le coeur *serré*; une barbe hirsute lui *mangeait* les deux tiers du visage? And of what value would the dictionary be in such cases?

Now, while most of the progressive teachers agree upon the desirability of training the students to infer word meanings from a context, many questions about its technique are left to be answered. The object of this inquiry is to probe more deeply into the problem and ascertain; 1) the scope and limitations of such practice; 2) the conditions which make possible the drawing of inferences and the mental processes involved; 3) how to teach the students the proper technique and provide them with a method of control and checks which of necessity must accompany such a procedure.

This investigation started when a French teacher, who knew practically no Spanish, happened to glance at the first page of a Spanish novel. She was amazed to see how many of the words she could guess from their close similarity with French words or from inferring their meanings from the context. Later, two other colleagues, who had no knowledge of Spanish, but a good knowledge of French and Latin, joined in the fun. All three were highly skilled in the art of reading; they recognized cognates readily and showed much ingenuity in drawing inferences; thus their performance may be regarded as giving the best results to be obtained under the circumstances. The investigation was supervised by Dr. Crooks, a Spanish teacher, who selected the passages to be read, corrected the vocabulary and the translations. The material was selected from "La feria de los discretos" by Pio Baroja. The procedure was as follows:

First, a list of the main words on the page was made by Dr. Crooks. In order to give no clues whatsoever, the list began with the words at the bottom of the page and proceeded in reverse order up the page selected. The subjects then wrote the translation of as many words as they previously knew or thought they remembered, marking these with a special notation (r); then they wrote the translation of all the words whose mean-

³ A note on the Inferability of Cognates, High Points xvi, pp. 23-24, Nov. 1934 by Michael West.

On Inference in Reading, M.L.J., xi, 73-78, Nov. 1926 by Peter Hagboldt.

ings they could guess from their etymology or cognate form, marking them with (e). Then the page of Spanish was read carefully several times. With the help of the words already known and the familiar appearance of the cognates, the general meaning of the sentence, or the paragraph was sensed. The reading went on this way, getting the greatest possible number of inferences from the context, checking them, adding, eliminating, correcting, until a fairly complete understanding of the page was reached. The translation was then written.

This translation was then used to complete and correct the vocabulary list. The additional number of new meanings or corrections gave the number of meanings which had been guessed from the context. There were two such experiments with three subjects, A, B, and C. The results were as follows.

First Experiment. Number of words in Vocabulary list: 107

Subject A

Number of words previously known:	13
Number of words guessed from their etymology:	12
Number of words guessed from context (cognates and others):	77
Number of words guessed incorrectly:	5
Number of words omitted:	0

Out of 107 words, when only 12.14% were previously known, 11.21% were guessed from their etymology and 71.96% were guessed from the context. Altogether 83.17% were guessed correctly.

Subject B

Number of words previously known:	3
Number of words guessed from their etymology:	44
Number of words guessed from context (cognates and others):	50
Number of words guessed incorrectly:	10
Number of words omitted:	0

Out of 107 words, when only 2.80% were known at the start, 41.12% were guessed from their etymology and 46.72% were guessed from the context; altogether 87.85% were guessed correctly.

Subject C

Number of words previously known:	2
Number of words guessed from their etymology:	33
Number of words guessed from context (cognates and others)	33
Number of words guessed incorrectly:	33
Number of words omitted:	6

Out of 107 words, when only 1.86% were known, 30.84% were guessed

from their etymology and 30.84% were guessed from the context. Altogether 61.68% were guessed correctly.

Second Experiment. Number of words in Vocabulary list: 126

Subject A

Number of words previously known:	17
Number of words guessed from their etymology:	23
Number of words guessed from context (cognates and others):	70
Number of words guessed incorrectly:	15
Number of words omitted:	1

Out of 126 words when only 13.49% were previously known, 18.25% were guessed from their etymology and 55.55% were guessed from the context; altogether 73.80% were guessed correctly.

Subject B

Number of words previously known:	6
Number of words guessed from their etymology:	41
Number of words guessed from the context (cognates and others):	53
Number of words guessed incorrectly:	26
Number of words omitted:	0

Out of 126 words, when only 4.76% were known, 32.53% were guessed from their etymology and 42.06% were guessed from the context; altogether 74.60% were guessed correctly.

Subject C

Number of words previously known:	3
Number of words guessed from their etymology:	39
Number of words guessed from context (cognates and others):	51
Number of words guessed incorrectly:	29
Number of words omitted:	4

Out of 126 words, when only 2.38% were previously known, 30.95% were guessed from their etymology and 40.47% were guessed from the context; altogether 71.42% were guessed correctly.

Recapitulation: In all six cases, it can be seen that the meaning of a very large percentage of words could be guessed either from their etymology or from the context. For the latter alone, an amount varying from 31% to 71% could be obtained by inference from the context. However a few words of caution should be added here: Subject A for instance, was extremely cautious in guessing the meaning of words from the list, and as a result, the meaning of a great number of cognates were obtained from the test which the other two subjects got readily from the list. B and C had a greater knowledge of roots than A and they tried to translate all the words, with

the result that, at first, a great number of wrong guesses were made. These were later on corrected with the help of the context. Therefore the *total* number of words guessed correctly from one cause or another would probably give a more accurate picture of the results. The totals vary from 62% for the lowest to 88% for the highest (incidentally this was the score obtained by a teacher of mathematics).*

Analysis of the results: Words guessed from their etymology:

It might interest the reader to have more specific details on the vocabulary lists given in the experiment and the words whose meaning were guessed from their etymology; for this purpose we give below a list of the words which were guessed by at least two out of three subjects, in one of the experiments:

cuarenta forty	sesenta sixty	cinco mil 5000	pierde he loses	siempre always	vicioso vicious
ruina ruin	la reina the queen	no crea usted do not believe	figúrese usted imagine	sostener sustain	
costaban cost	caballos horses	misa mass	postillones postillions	veinticuatro twenty four	
personas persons	esa gente those people	vestidos de corte clad in court dress	el portal the big door		
hace treinta años thirty years ago	estos patios these patios	dentro de poco shortly	el huerto the garden		
las parcelas little pieces (flower beds)	corrió ran	agua water	el jardinero gardener	pasó passed	vió saw
de nuevo again	sabía knew	intimar be intimate	con with	abandonaba gave up	

On the other hand, some of the words incorrectly guessed by at least two out of three experimenters, make also an interesting study. It clearly shows that without the context to check the meaning of the words, etymology, when faulty, may be a dangerous tool. For instance in some of the following words, it is sometimes possible to trace the wrong association:

aceite: translated vinegar (probably from acetic acid)

trajo: dragged (from French trainer?)

vino: wine (Fr. vin?)

esperaban: hope (Fr. espérer?)

¿qué quiere usted hacer?: what do you wish to do?

* It must be added however that the tenses of verbs were not always properly guessed in the word list; we marked the word right, however, when the meaning of the infinitive was given; it is interesting to note that in the translation, no mistakes were made in the tenses except in some cases of the passive voice. These were sometimes translated in the active form.

desaugar: to dry (des, without, agua water)
 tratando de abrir: trying to cover (Fr. abri?)
 fué a la casa: fled to the house (Fr. fuir?)
 los que han coronado: those whom they crowned
 majos: tall (major?)
 cobraba: covered
 no hace mucho tiempo: have not much time
 peor: fear (Fr. peur?)
 cuadro: picture (Fr. cadre?)
 vendrán: will sell (Fr. vendre?)
 luego: place (Fr. lieu?)

Experiment with students:

The previous study had shown us that under the best conditions a considerable number of word meanings could be derived from a context by inference. The next question was whether the conclusions derived from that study could apply also in cases where students were concerned, and if so, to what extent. Now, if the Spanish context had given a clue to the meaning of unknown words, it is reasonable to assume that, if these same words were left blank in the same context, translated in English, most of them could be guessed by the same mental processes.⁴ As we were specially concerned with the problem of drawing inferences, we purposely left out of consideration, those words whose meaning may be guessed by etymology. Taking then the texts which had been used in our previous experiment and translated in English, we substituted blanks for only those words which had been guessed correctly by all three subjects. We then submitted these texts to two colleagues, professors of English, who graciously consented to try to fill the blanks. When we were satisfied with the final form, we gave them to the students. We chose for this experiment two classes of College Freshmen, forty-eight students in all. Before the experiment, we explained carefully its purpose to them and gave them some preliminary training as to the manner in which words can be guessed from a context. They were given the texts and told to fill the blanks according to their best guesses. Each word had a number and whenever a word was repeated, we indicated the fact by using the same number both times. If, instead of a word, an expression was missing, we indicated the fact by leaving several blanks, though not necessarily the same as the number of words missing.

The results. When the students had filled the blanks, the papers were collected for correction. We encountered at the start a serious difficulty, when we had to decide which words were to be accepted and which were

⁴ It must be noted, however, that it is not quite so easy to fill a blank as it is to find the translation of the foreign word, since a foreign vocable, although unknown, yields nevertheless a certain amount of information. For instance, one generally knows whether it is a verb, an adjective or a conjunction, etc.; also, in the case of an expression, its verbal make-up is important.

to be rejected. The key word for the correction was the one which fitted exactly the original text; but obviously, since the words were to complete the "meaning" of the sentence, many synonyms had to be accepted. We therefore listed all the responses given by the students, and decided later which responses were acceptable and which were not. The decision was not always easy. For instance, when a faucet is opened, there comes out a "spout," a "jet," a "gush," a "spurt," a "stream," a "torrent," a "spray," a "flood," a "quantity," of water. In another sentence, handsome guardsmen are "dressed," "clad," "attired," "bedecked," "rigged out," "arrayed," "clothed" in court dress. These two examples stress the fact that although the original words were "stream" in the first instance, and "dressed" in the second, any one of these words did convey the general meaning, a fact of the utmost importance which will be discussed later on.

After we had decided which of the responses were acceptable, the papers were scored and the results obtained were as follows:

First Text: 52 blanks to fill; 23 students participating

Average score: 31.8 words or 61.19% of the total

Maximum score: 38 words or 73.07% of the total

Minimum score: 23 words or 44.19% of the total

Second Text: 46 blanks to fill; 25 students participating

Average score: 27.6 words or 60% of the total

Maximum score: 33 words or 71.7% of the total

Minimum score: 21 words or 45.65% of the total

Comments: In both experiments, the students could guess correctly an average of at least 60% of the words left blank by drawing inferences from the context. These results should be taken as a minimum and do not necessarily reflect the amount of general understanding of the paragraph, since many responses were counted wrong which nevertheless indicated that the general meaning was understood.

These results are certainly significant enough to direct teachers' attention to the possibilities of this practice when applied directly to the teaching of reading in a foreign language. More and more the trend is toward the teaching of extensive reading, rapid reading, to get the general meaning of a paragraph stripped of its details, on the assumption that the practice will lead *per se* to the building of vocabulary. We have in the experiment above good proof that the ability to do it in one's mother tongue is there; but according to what we know about the law of transfer of learning, we cannot assume that this ability will be transferred to the reading of a foreign language unless a specific training is given to the students. Of what should such a specific training consist? How should it be given? These are the questions which will be the object of our next investigation.

Appendix

We give below the two Spanish selections from which the vocabulary lists were made. (The words and expressions chosen are in italics.)

Ni Quintín ni la niña *hablaban; marchaban los dos silenciosos, mecidos* por los *movimientos del caballo*. Llegaron a la Carrera de la Fuensantilla, y *de aquí* siguieron por las Ollerías. En la *primera puerta de la ciudad que toparon*, la del Colodro, Quintín *creyó* ver un *grupo apostado que podía tener la intención de asustar* los caballos de los que *pasaran*, y *siguió adelante* por el Arco de la Malmuerta al Campo de la Merced.

Habla aquí un grupo de *chiquillos* y de *mozos*, uno de ellos con *un látigo*.

—Niña, *ten cuidado, agárrate a mí bien*—dijo Quintín.

Ella *estrechó* entre sus brazos la *cintura del jinete*.

—¿Estás?

—Sí.

El grupo de *chiquillos* y de *mozos se acercó* a Quintín, haciendo uno *restallar* el látigo. Quintín, antes de que tuviesen tiempo de asustar su caballo, *picó* las *espuelas* y *aflojó la brida*; el animal *dió un bote, derribó a unos cuantos de los bromistas* y comenzó a galopar, *espantando a la gente*. Cuando pasaron el Campo de la Merced, Quintín *refrenó* al caballo y *lo puso de nuevo al paso*.

—¿*Qué te ha parecido*, niña?—dijo Quintín.

—Muy bien! Muy bien!—*exclamó Remedios, que no cabía en sí de gozo. Querían tirarnos a nosotros.*

—*Y se han caído ellos.*

Rió la niña *alegremente*. Quintín se dirigió a la puerta del Osario, y, pasada ésta, *se internó por callejuelas solitarias*. *Iba el caballo al paso*, y sus *herraduras resonaban fuertemente en las piedras*.

—¿*Quieres que te convide?*—preguntó Quintín.

—Sí.

Pasaron *por delante de una taberna que llamaban del Postiguillo*; Quintín *detuvo* su caballo, *dió dos sonoras palmadas*, y *apareció el tabernero en la puerta*.

—¿*Qué quiere esta niña?*—dijo el hombre.

—*Lo que haya*, contestó Remedios.

—¿*Unos bollitos y dos medios vasos de Montilla?*

—*Muy bien.*

Tomaron los bollos, bebieron, y siguieron adelante. Al llegar a la calle del Sol, *en el mismo momento se detuvo un coche en la puerta*, del que bajaron Rafaela, *sus primas y el joven rubio*. Este, que *ayudó a bajar a las muchachas*, dijo a Remedios: *¡Allá voy! Pero la niña hizo como si no le hubiera oído, y llamó al señor Juan*. Quintín *tomó a Remedios por la cintura y la dejó en los brazos del hortelano; luego saludó y se dirigió calle arriba*.

Second selection

No le *abandonaba* a Quintín la idea de *intimar con* Rafaela. *Sabía ya el parentesco cercano* que le *unía* a ella, eran de la misma familia. *Mal se habían de dar las cosas* para que Quintín no *obtuviera alguna ventaja*.

Una *mañana*, Quintín *fué de nuevo a casa de su prima*. *Vió la cancela abierta y pasó sin llamar* hasta el interior del huerto. *Hallábase el señor Juan, el jardinero, muy ocupado, tratando de abrir la llave de desaguar el estanque, sin poderlo conseguir*.

—¿*Qué quiere usted hacer?*—le preguntó Quintín.

—Abrir esta llave; pero como está tan *roñosa* . . .

—*Déme usted*—dijo Quintín; y *cogió una gruesa palanca, y, sin esfuerzo apenas abrió la llave. Salió un chorro de agua a un pequeño pilón, y de aquí corrió por los canales a regar las parcelas del huerto*.

—¿*Y las señoritas?*—preguntó Quintín.

—*Están en misa; dentro de poco vendrán*.

—¿*Y qué tal por aquí?*—¿*Cómo va esto?*

—*Mal. Cada día peor*—contestó el jardinero—¡*Cómo yo hé visto esta casa! ¡Qué diferencia! Aquí se apaleaba el dinero. Se decía que por cada hora que daba el reloj, el señor marqués cobraba una onza de oro. ¡Y qué lujo! Hace treinta años entraba usted por estos patios, y daba gloria*.

—¿*Pues qué había?*

—Se encontraba usted en *el portal* con los escopeteros de la casa, *todos tan majos, vestidos de corto, con su calañés y su escopeta*.

—¿*Y para qué servía esa gente?*

—Para acompañar al señor marqués en sus *viajes*. ¿*Ha visto usted el coche?* ¡*Qué hermoso es! Cabían dentro veinticuatro personas. Ahora está sucio y roto y no tiene vista; pero entonces había que verlo. Solía llevar ocho caballos y postillones a la Federica. Cuando se daba la orden de salida, ¡qué lío! Los escopeteros, montados a caballo, esperaban en esa plazoleta de en frente a que saliera el coche. Luego, la comitiva se ponía en marcha. ¡Y qué caballos! Siempre había dos o tres de esos tigres que costaban miles de duros*.

—*Pues le costaría un pico sostener una cuadra así*.

—*Figúrese usted*.

—¿*Y cuándo acabaron esas grandezas?*

—*No hace mucho tiempo, no crea usted. Cuando vino la reina a Córdoba, entró en este coche desde la Cueva del Cojo hasta aquí*.

—¿*Y cómo ha podido caer la casa tanto?*

—*Todos han tenido la culpa. Dios no les dió mucho sentido a los de esta casa; pero los que han coronado la ruina han sido el administrador y el señor conde, el padre de las señoritas Rafaela y Remedios. Este, además de vicioso y derrochador, es tonto. Siempre le están engañando, y lo que no pierde por su tontería lo pierde por desconfianza. Una vez, compró cinco mil arrobas de aceite en*

Málaga a *sesenta reales*, las *trajo aquí*, y las vendió a los pocos días a *cuarenta*.

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Part II. The Drawing of Inferences and the Mental Processes Involved

The experiments previously related having shown the importance of the practice of drawing word meanings by inference from the context, we continued to probe into the problem more deeply in the hope of finding the answers to the following questions: When and under what conditions is it possible to guess the meaning of a word from the context, and what kind of mental processes are involved in this operation?

The data at hand showed us a trend, but much more was needed before some specific conclusions could be reached. For the next year, we continued to accumulate more data by the simple expedient of repeating many times the same kind of experiments with different selections. Little by little, as the data accumulated, it became clear that the responses obtained fell into certain categories, from which one could deduce the mental processes of inference which had taken place. A tentative classification of these categories was made and in order to test further its validity, we submitted the different examples to a group of 53 students. They were asked to supply the word which came to their mind when they were given a sentence with a blank to fill. These students had already been trained to some extent in the practice of drawing inferences. We give below the different categories into which we have tried to classify our cases, together with the percentages of right answers obtained from our group of 53 students. We also put into parentheses the synonyms which were accepted. (For the sake of further discussion of the limitations of the technique, we give also some examples which did not succeed so well.)

Going from the simple to the complex, the following are the kind of associations which have proved to be the most favorable to the drawing of inferences.

*I. Word-association**

a) Words frequently coupled together from *use*:

He drank a ^{100%}*cup* of coffee.

He poured himself a ^{100%}*glass* of wine.

* The italicized words were the words left blank.

- He heard the ^{75%}*crack* (snap) of the whip.
- b) From the *function* (subject, verb, object etc.):
- ^{100%}The *bell* rang.
- The clock strikes the ^{100%}*hours*.
- The carriage was ^{100%}*drawn* by eight horses.
- Of the same order but a little more difficult:
- ^{85%}The *hooves* (horseshoes) of the horse resounded on the pavement.
- He opened the ^{90%}*faucet* (spigot, key) and the water gushed out.
- Quintin ^{70%}*clapped* his hand to call the innkeeper.
- c) The *quality* of things known from experience:
- ^{100%}As *cold* as ice.
- The ^{90%}*pungent* (fragrant) smell of the jasmine.
- The ^{85%}*smoothness* of his baby's skin.
- d) Group associations or *series*:
- For every man, woman and ^{100%}*child*.
- There was a plate with knife, fork and ^{100%}*spoon*.
- His hair and ^{70%}*beard* were fiery red.
- e) Words coupled in familiar *expressions*:
- And it was a glory to ^{75%}*behold!* (see).
- What do you ^{95%}*think* of that!
- She was not going to do it, not if he could ^{95%}*help it*.
- f) Use of *synonyms* in the sentence:
- The knowledge of the meaning of one, may help find the meaning of the second:
- She was so miserable, so ^{75%}*wretched* (unhappy, sad, downcast).
- What a beautiful, what a ^{100%}*gorgeous* (handsome, lovely) creature!
- You could see the bed of the little stream, so limpid, so ^{65%}*clear* (transparent, clean, pure) was the water.
- All things beautiful and ^{70%}*good* (noble) may not be so sublime as the poets say.
- g) Use of *antonyms*:
- Bring him back, dead or ^{100%}*alive*.

Big or small, illustrious or ^{85%} *humble* (unknown).

II. Sentence structure:

a) *Same idea* repeated in two forms:

They tell us that we must work with persistence, and struggle
with ^{60%} *courage* (determination).

Those whose sands were running out, whose blood would soon
be ^{80%} *cold*.

Could he accept such a sacrifice? buy his happiness at such
a ^{85%} *cost* (price)?

memory . . . with its innumerable tentacles, its countless
^{75%} *threads* (ties) bound him to her fast.

If I do that, I am lost; an outcast from my own faith, a
^{30%} *renegade* from all I believe in.

b) *Opposite ideas*:

He called for, but she ^{95%} *pretended* not to hear.

He was trying to turn the key without being able ^{75%} *to do it*
(to turn it, to succeed).

At first, one thinks they are angels; ^{60%} *later*, one wonders if
they are not ^{95%} *devils*.

She had said she could bear it, but her face, her eyes, her voice
^{65%} *gave her the lie* (said the contrary).

c) *Comparisons*:

Women are nothing but ^{65%} *females* (animals) like mares or cows.

He played on her heart as on the strings of a ^{95%} *violin*.

It was as ^{90%} *dry* as the Sahara desert.

His thoughts went ^{45%} *floating* like the smoke of his cigarette.

d) A *chain of actions* which follow each other in logical order:

The innkeeper ^{95%} *went* (walked to) the door, ^{100%} *unfastened* (took off,
^{65%} slid back, removed, lifted, raised) the heavy bar and *swung*
(pulled, pushed) the door open.

She ^{80%} *rose* (got up) from her bed, ^{100%} *ran* (went) to the window in
^{95%} her bare feet, and *shouted* (screamed, cried) for help.

III. *Associations of ideas:*a) Clues given by the *background*

(on the stage) The ^{80%}*scenery* is badly painted.

(in a garden) The water ran through little ^{70%}*canals* (ditches, furrows) made to ^{95%}*irrigate* (water) the garden.

(in a city) The horseman rode through small ^{90%}*streets*, deserted and solitary.

(at a fair) The ^{70%}milling of the *crowd* (people), the ^{85%}*cries* of the vendors, the *music* of the merry-go-round.

b) clues found *in the sentence which follows:*

They wanted to ^{55%}*unseat* (unhorse) the horseman, and it is they who fell.

He clapped his hands to ^{85%}*call for someone*, (to call a waiter, call for service); the innkeeper appeared at the door.

He ^{70%}*checked* (slowed down, reined in) his horse and put him at a walk.

c) Associations due to *every day experience* (by this, we mean what people are likely to do or say under certain circumstances, what things are likely to happen:

The snow was slowly ^{95%}*melting* under the sun.

(of people on horseback) They went on silently, gently ^{90%}*rocked* (swayed) by the movements of the horse.

Suddenly, a ^{100%}*gust of wind* (draft, breeze) made the candle flame flicker.

He pricked the horse with his spurs and ^{20%}*loosened* the reins.

Under the lash of the whip, the spirited horse ^{80%}*reared* (bolted) suddenly.

The snow was now falling ^{85%}*heavily* (steadily) in big ^{100%}*flakes*.

The carriage stopped; the young man descended first, and ^{95%}helped the girls to *alight* (descend, get out).

IV. *Use of deduction:*a) *repetition of the same word* in the context:

A man says that a "llave" is rusty; later on, he turns this "llave," and a gush of water streams out; "llave" is a

^{95%}
faucet (key, spigot).

In a room, there are a chest of drawers, a table, some chairs and a "cama"; later on, a man undresses and spends the night ^{100%} on the "cama"; the word must mean a *bed*.

As a light refreshment, the innkeeper gives the girl some "bolletos" and a glass of wine; later, it is said that she drinks the wine and eats the 'bolletos.' 'Bolletos' must be some ^{90%} kind of *bread* (pastry).

b) Process of *elimination*:

We read the description of a man's costume. The author describes his hat, his coat, his shoes, and then speaks of his ^{90%} "braies"; they must be his *trousers*.

In the description of a man's face, the author speaks of his pointed "menton"; as the ears and nose have already been mentioned, the word must mean *chin*.

c) by *definition or description*:

A man enters the shop of a 'bourrelier'; he wants the 'bourrelier' to make him some leather goods for his horse; ^{95%} the word 'bourrelier' must mean *harness maker* (saddler).

A man who has dissipated his inheritance in a few years is said to be 'derrochador'; evidently the word means ^{100%} *squanderer* (spendthrift, waster).

A key which cannot turn in the lock, due to old age, is ^{85%} evidently *rusty*.

A something which can be emptied by opening a faucet in ^{15%} order to water a garden, must be a *tank* (cistern).

A light which can be taken from room to room and flickers ^{90%} in the wind is likely to be a *candle*.

A man who closes the shutters of his room, barricades the ^{95%} door and gets his gun ready, is *afraid* of something.

V. *Clues found in the general meaning of the paragraph*:

A young man asks the girl something. She answers yes. Thereupon the young man stops at an inn, orders some pastry and some wine. What did the young man ask the girl? *If she should like some refreshments.*

Some boys are waiting for the men on horseback who are coming back from the fair. They want to do something; they may want to attack the riders, to steal the horses or to make them shy. Later on, when they fail

in their attempt, the riders laugh. Therefore, it is all mischievous fun and nothing more serious. Of the three alternatives, the last one is the most likely. They wanted to *shy the horses*.

VI—*Words which cannot be guessed:*

Lest too much optimism arise from the preceding study, let us hasten to say that we found many instances where words could not be guessed at all; they seem to fall into several categories:

1—*Words without clues:*

Adjectives fall generally under this category. For instance, it is absolutely impossible to guess the meaning of a "nez camard," when no other clues accompany the description. The most that can be done is to understand that "camard" describes a certain kind of nose and let it go at that. But then, although adjectives lend picturesqueness and charm to the literary style, they are not very important so far as the *general* meaning of the paragraph is concerned. Should however the word missed prove to be important, it is likely that the idea it conveys will be elaborated later by the author and furnish us with some clues. For instance, we are told that a man is vicious and 'derrochador'; we cannot guess the meaning of 'derrochador'; we know that it is a derogatory epithet since it is coupled with vicious, and we let it pass; however, the author wanted to elaborate on this side of the man's character, and for that purpose, gives us an illustration which leaves no doubt in our mind that the man is a spendthrift.

2—*Determinatives:*

These rank with adjectives, because of their difficulty, due mainly to lack of further clues. Fortunately, they can also be omitted without impairing the general meaning of the paragraph. Sometimes, however, deduction can narrow the range of the possible meanings, as in the following examples:

- une table *d'acajou* (some kind of wood).
- de la paille *de seigle* (either wheat, barley or rye straw).
- un pantalon *de coutil* (some kind of material).

3—*Technical words and specific substantives used in enumerations:*

The meaning of technical words is already difficult in one's mother tongue and therefore, looking in the dictionary for their translation does not help at all, for the meaning of the English word may be unknown too. Terms referring to ships, for instance, or tropical plants, to give only an illustration, are sometimes as unintelligible in one language as in the other. The best that can be done in that case is to get as much information as

possible from the text and pass on; if the word is very important, some further clue to its meaning is bound to be found later on in the paragraph.

The same difficulty will be encountered with substantives used in enumerations, but in this case one can generally substitute a general term for the individual items of the enumeration; for instance, we read that in a garret, there are heaps of *nuts*, *gourds*, *onions* piled on the floor. The meaning of none of these words can be guessed correctly, but the general meaning of *provisions* would be a satisfactory substitute. The same thing could be said about the *pioches*, *râteaux*, *bêches* under the shed; if it were understood that they are *tools*, it would be sufficient for the understanding of the paragraph.

4—*Things outside the reader's experience:*

We have seen that common experience can help guess the meaning of words. Inversely, where there is no experience, or where the experience is of another sort, the meaning cannot be grasped.

Let us take for instance the following sentence:

The young man pricked his horse with his spurs and *loosened* the reins; Only 20% of the students put in the right answer; these were the ones who had some experience in riding a horse; the others *pulled in* the reins. In the simple sentence: his hair and his *beard* were fiery red, the students, not accustomed to see many men with beards, did not think of it readily.

City students, used to turning on the city water at the faucet in order to water their garden, had no idea of the uses of a *cistern*.

A young man *bowed* to the girl before leaving; our modern maidens thought that he *kissed* her.

In Spain, one claps one's hands to summon somebody; the students thought that the hands were *cupped* to *shout* for some one to come.

VII—*The part played by synonyms*

The importance of the *use* of synonyms cannot, in our estimation, be stressed too much to the students. As we see it, there are two aspects to the question.

1) *The use of synonyms by the author himself.*

It has often been said that there are no such things as perfect synonyms, and that each one will convey a certain shade of meaning, which it is necessary to grasp, in order to understand perfectly the idea which the author wants to convey. This is true, when the author has chosen a certain word for the express purpose of making a nice discrimination, but that is not always the case. Synonyms are used also for the simpler purpose of avoiding repetition. It is well known that stylists, such as Flaubert and Maupassant, had very strict rules about repeating the same word twice within a certain interval. In such cases, the words used become perfect synonyms

since they refer obviously to the same thing. For instance, Maupassant, describing a house, refers to it as *le logis*, *la demeure*, *la maisonnette*, *la chaumière*, *l'habitation*, and since all these words designate the same house, they could all be translated by the general term "house."

A somewhat similar procedure, although no synonyms are involved, is used when referring to a man. The author may chose to call him by his name Paul or M. Lenoir; by his profession: the lawyer; by his relation with other people: the cousin or the friend; by his appearance: the old man; by a deformity: the hunchback; by an act of his: the joker, the player, etc.; and in all of these cases, he will be the same man. The important thing for students to understand is not so much the special meaning of the words as the fact that they designate *the same man*.

2) *Use of synonyms in translation.*

In this reverse process, the students can often translate a word in many different ways. We have already seen the many synonyms used to translate the word *stream* of water and the word *dressed*. In accepting synonyms, it must be borne in mind that the students are likely to be awkward in expressing themselves, and although they may have grasped the meaning of a word, they are not always able to find the English word which best expresses it. For instance, in the sentence:

If I do that, I am . . . a *renegade* from all I believe in, the students could not find the word, although they could give readily enough the idea of someone "not true to his principles."

VIII—*Controls and Checks:*

The practice of guessing word-meanings from the context must be accompanied by a thorough training in checking and controlling the guessing. For, if allowed to proceed unchecked, it leads to fanciful translation and distortion of the text to fit initial mistakes. These checks are of three kinds.

1) It is important to recognize the *key words*; we have neither the time nor the space to go into this in detail now, for its study would require a whole article in itself. But the writer has found that, by analyzing rapidly the relationship of the sentences within a paragraph, and the relationship of the words in a sentence, the students very quickly learn to distinguish between incidental details and the main idea, and thus learn to recognize the important words in a sentence. If no clues are given as to their meaning, they are looked up in the dictionary.

2) *The meaning of the word guessed must fit in* with the general meaning of the paragraph.

For instance, while reading the description of an elegant bedroom, a student came upon the word 'armoire à glace'. She had seen the word *armoire* translated as some kind of a closet; *glace* to her meant 'ice' there-

fore, putting two and two together, she guessed 'refrigerator' which was not a bad deduction; when checked against the background of bedroom furniture however, it was obviously wrong and therefore rejected.

3) Sometimes a guess can be confirmed by what is said later.

A man is *chauve*; from some clue, we guessed that 'chauve' meant probably bald; later on the author says something about the only two strands of hair which the man had left, thus confirming our guess.

A man is said to be *tonto*; we guessed that it probably meant stupid; later on, as an example of the man's *tontería*, we are told that he bought some oil at seventy reals a barrel, paid for the transportation and sold it a few days after at forty reals a barrel. This confirmed our guess.

4) *The use of plain common sense.*

How many times has a teacher heard a student, after rendering a painful word for word translation, say: "It does not make any sense," implying by this, that the author is peculiar, to say the least. It should be hammered into the student, that authors do not usually write nonsense; that if it seems so, it is because the student has not grasped the general meaning. For this reason, it is a good exercise to ask the student to tell in his own words the gist of a paragraph, stripped of all the incidental meanings. This general idea will supply the students with the main directives which will help them to draw the correct inferences.

IX—*Students Training:*

In order to train the students specifically and systematically in the delicate art of drawing inferences, the writer offers the following suggestions:

The teacher could, as a starting point, study the different categories listed above and try to find as many examples as possible for each. After explaining to the students how and why the missing word can be guessed in any one specific category, a great number of examples should be given to the class, first in English, with the word to be guessed left blank; then the same kind of exercise can be given in a foreign language. In the examples given in the foreign language, all the words which make up the sentence should be known with the exception of the word to be guessed. For example, let us suppose that the word 'mors' (bit) is to be guessed from a description. A sentence such as the following: 'On met le mors dans la bouche du cheval' readily yields the information; while the following 'On met le mors entre les mâchoires du cheval' might not, because of the word 'mâchoire' which might not be known.

After all the categories have been studied thoroughly, the teacher can take some texts in the foreign language and show the students how they can apply their skill in guessing unknown words. This is also the time when the method of controlling and checking the guess work can best be taught.

The writer has found, however, in order to create interest and stimulate cooperation from the students in learning these techniques, it is best to begin their training with a sample text in which the students are shown what can be accomplished with the proper training. Such a lesson will be reproduced verbatim in Part III which follows.

Part III—*A Typical Lesson on the Art of Drawing Inferences from a Context*

To demonstrate the teaching of this technique, the writer has selected the first lesson with which she opens her course on French Reading, with students who have had the equivalent of one year College French. The selection used, slightly arranged for the purpose, is taken from '*Le Trésor du Vieux Seigneur*' by Erckmann-Chatrian and much above the level of the class.

Here is the selection:

Zulpick m'attendait au pied de la tour du vieux château. En silence, nous descendîmes l'escalier de pierre *raide et étroit*, et nous arrivâmes au fond de la cave qui lui servait de logis. Je connaissais ce local, cette *voûte* basse, ces vieux murs *épais* de plusieurs pieds, cette vieille table *boiteuse*, appuyée contre la muraille *suintante* d'humidité, cette fenêtre ronde aux quatre *vitres ternes* par où *filtrait* un *mince filet* de lumière *verdâtre*, ce *grabat* misérable où Zulpick s'étendait pour dormir et ces *tas* de cordes roulés dans un coin. Tout cela m'était familier.

Une lampe de *fer-blanc* brillait sur la table de vieux *chêne*. Le *cordier* s'assit *sans façon* sur l'unique chaise mal *rempaillée* du *taudis* et m'indiqua du doigt un vieux *coffre* de *chêne* sculpté où je pris place. Zulpick, avec son *crâne chauve*, les deux *mèches* de cheveux qui lui restaient *collées* autour des oreilles, son nez *camard*, ses yeux *luisants* de malice et son *menton* en pointe, avait l'air inquiet, préoccupé.

While the above passage is being written on the board, the students are asked to read it silently and to try to understand as much as possible. Needless to say, there is a widespread feeling of dismay because there are so many words which they do not understand, but the teacher reassures them.

"You do not understand? Fine! You see, I tried to select a difficult passage, one which contains many words which you do not know. It would defeat the purpose of this lesson if you recognized too many words. Now, I am going to read this passage aloud, and, as I go along, will you please raise your hand everytime I come upon a word which is not familiar to you?"

The reading begins, the hands start to rise. If only a few students raise their hands, the word is not underlined, although a mental note is made of it; but when at least 25% of the students do not know the word, then it is underlined on the board. In the selection above we have italicized the

words which year after year have proved to be unknown by the majority of the students. For the sake of clarity and speed, the class procedure is reproduced here almost verbatim.

The teacher explains:

"The object of this lesson is to show you how one can guess the meaning of a word by drawing inferences from the text. You will be surprised to see how many you will be able to guess. In order that each student can do this successfully, I must ask those who happen to know the word under discussion to remain absolutely silent, so as to give the rest of the class a chance to do some real guessing.

"Now the first thing to do is to get a general idea of the nature of this passage. Most selections can be classified under the heading of description, narration, dialogue or abstract discussion of ideas. Under which heading would you place this selection?—*A description*—Yes; are there people in it?—*Yes*—How Many?—*Two*;—Who are they?—*The author and Zulpick*;—Where are they?—*At the foot of a tower, later on in a cave*;—Yes. Let us look at the first paragraph; there are words we know: cave, stairway, walls, windows, what does that suggest to you?—*A building or a room*—Yes. Let us look a little further; chair, lamp, table, what does that suggest to you?—*Furniture*.—All right, put all this together, and you see that the first part of the selection has to do with what?—*The description of a room*.—Yes.

"Let us now look at the last paragraph; we recognize the words eyes, nose, ears, hair; What are these words generally connected with?—*The description of a person*.—Good! now that we have the general idea of these paragraphs, let us read the first sentence which everybody understands, since there are no words underlined. The two men meet where?—*At the foot of a tower, in an old castle*.—Yes; now I want you to think a minute and try to remember what you know about old castles from something you have read or pictures you have seen. This may help us later on.

"Let us continue; the two men go down into the cave by the staircase which is 'raide et étroit.' What sort of words are 'raide et étroit'?—*Adjectives*.—Yes; now, will you think for a moment about cellar stairs? Will you try to see what it is that they have in common? Who can give me some adjectives specially fitting to cellar stairs?—*Badly lighted*?—Yes;—*Steep*?—Yes.—*Dangerous*?—What makes them dangerous?—*They are steep, narrow, poorly built*;—Yes, now, considering that the stairs in question are made of stones, which of these adjectives do you think would fit best?—*Steep and narrow*;—Yes; of course, there is really no way to find if we are absolutely right, but your guess is reasonable, consistent with what we know of cellar stairs, and therefore fitting. Confidentially, you guessed correctly, although there is no way either, to find out which of these adjectives means 'steep' and which one 'narrow.' The important thing is that you have a mental image of a dangerous staircase, for that is the mental image that the author

wants you to have. Reading, you see, is exactly that; it is reconstructing in your mind the pictures or ideas which an author wants to convey to you.

"Let us continue; the men arrive in the cave which has a low 'voûte'—What is it in a room which can be high or low?—*The ceiling*;—That's right, and that is what 'voûte' is: a ceiling. To be sure, it is a certain *kind* of ceiling, but if you gave me 'ceiling' as a translation, I would be perfectly satisfied. Now, if you are really curious, try to remember pictures of basements in old churches and old castles. Try at the same time to pronounce 'voûte' as if you did not know any French at all; does that suggest anything to you?"

(Sometimes the word 'vault' is found, sometimes not; the teacher does not press the point.)

"The next sentence is: ces vieux murs 'épais' de plusieurs pieds. The expression 'several feet' suggests dimensions; what are the three dimensions of a wall?—*Height, width, and thickness*.—Yes, do you know the word for 'high'?—*Haut*.—For 'wide'?—*Large*—Then *épais* must mean?—*Thick*.—That's it; the walls are several feet thick. Does that tally with what you know about the construction of old castles?—*Yes*.—Then we will consider that settled.

"Let us pass to this old table 'boiteuse.' According to your experience, when a table becomes old, what is it that gives way first?—*The legs*.—Yes, now, picture in your mind such an old table. What adjective is commonly coupled with it? Listen: an old . . . blank . . . table?—*Rickety!*—That is exactly right; we are getting along fine.

"Next, we come upon the expression: la muraille 'suintante' d' humidité; I noticed that a few hands were raised at the word 'muraille'; let us look at the word: mur-aille; what does the first part of the word suggest to you?—*Walls?*—Yes; muraille is almost a perfect synonym for 'mur' and the author uses it, because he does not want to repeat the word 'mur' twice in so short an interval. For the same reason, he does not repeat the word 'cave' either, and already he has used two other synonyms for it; what are they?—*Logis and local*—Yes; and we must be on the look-out for others which may not be so easy to understand, but which will stand for the same cave.

"Let us now go back to our muraille 'suintante' d' humidité. Now, this is a very interesting example. I noticed that nobody knew the word, but, if you pay attention, you will all guess it correctly. First, let us picture in our mind the walls of our cellars, specially on a rainy day. See also what word comes naturally to your lips when you read the sentence: the walls were . . . blank . . . with humidity.—*Sweating!*—Right; what else could you say? You see, sweating walls and rickety old tables are of such common occurrence that the words have formed a familiar association. What you are doing is not so much guessing, as utilizing your stock of knowledge

and experience in understanding the situation. In fact, it is because you *saw first* the sweating walls, that you guessed at the meaning of the word. Understanding printed matter means a constant interchange. First a word conveys some meaning to you; from that, you picture to yourself a situation, which, in turn, helps you to understand the meaning of some other word.

"Now we come to a very difficult passage because it contains a great many words which you do not understand. Let us try to get some meaning with the words we know: A window . . . through which . . . light. . . . Now, what is the use of a window?—*To let the light pass through.*—Right; with that information, we can complete the sentence by supplying the missing verb, and we have: A window through which . . . ?—*Passes the light.*—Right; what is the word which in your opinion corresponds to pass?—*Filtrait*—Yes, it is the only verb. However, we know the verb 'pass' in French, it is . . . ?—*Passer*—Yes, 'filtrer' is likely to be a synonym, although its meaning may be slightly different. Let us look at it closely. Doesn't it resemble an English verb?—*Filter?* Yes; now, what do you filter?—*Coffee; chemical solutions*—Yes; how does the coffee or the chemical solution pass through the filter?—*Slowly.*—Yes;—*With difficulty.*—Yes; that's the idea; keep it in mind; it will help us understand some of the other words.

"Let us look at the sentence again; we do not have exactly 'the light' but 'a . . . blank . . . of light'; what word or words do you constantly associate with this expression?—*A ray of light . . . a beam of light . . .* Yes; either one will do. Now, we have a ray of light. By the way, which word would you say corresponds to 'ray'?—*Filet.*—Yes; but this 'filet' has an adjective attached to it; a 'mince' filet. Have you ever seen the word 'mince' in English?—*Yes; mince pie.*—That's right; did you ever mince an onion? What does it mean?—*To cut it very small, or very thin.*—That's the idea; let us apply it to our ray of light and we have?—*A thin ray of light;* Yes; does that make sense?—*Yes, it does.*—Particularly if you remember the choice of the word 'filter' by the author; he would not use that verb in connection with a flood of light.

"Let us keep on; you are doing beautifully. We see that the word 'light' has also an adjective attached to it: 'verdâtre.' I am surprised to see how many of you don't know this word; I would have thought that it was very easy. Look at it closely: verdâtre; remember, d and t are interchangeable.—*Could it mean some kind of green?*—I won't tell you, but I advise you to keep that possible meaning in mind. Now, let us go back to the 'vitres ternes.' We read that the window is round, with four . . . blanks . . . through which passes the light; well . . . ?—*Four panes?* Of course, nothing else would do there. Now, panes also has a qualificative: 'ternes.' Will you please go back to the verb 'filtrait' which, you said, meant to pass slowly, with difficulty? When does the light pass through the panes with difficulty?

—*When the windows are dirty.*—Yes.—*Opaque;*—Yes.—*Discolored;*—Yes. Now, the windows are very old, so they are probably all of these things at once. Let us look at the word ‘*ternes*’ more closely. What do you say when your silverware is dirty?—*It is tarnished.*—Yes; do you see some similarity between the two words?—*Yes.*—At least, enough to confirm us in our guess. Now, let us go back to ‘*verdâtre.*’ How is the light likely to appear through dirty, discolored windows?—*Greenish.*—Yes; and thus we obtain a double check for both ‘*ternes*’ and ‘*verdâtre.*’ By the way, you should know that in French we add ‘*âtre*’ to colors; this corresponds to the ‘*ish*’ of the English word: Thus ‘*jaunâtre*’ means yellowish; *rougeâtre?*—*reddish;* *bleuâtre?*—*bluish.*—Yes.

“The next word ‘*grabat*’ is easy to guess. You have only to look at the use of a ‘*grabat*’ to understand its meaning; a thing on which you lie down to sleep is a . . . ?—*Bed.*—Right; to be sure ‘*grabat*’ is a certain kind of bed; the word ‘*misérable*’ gives you a hint.—*Wretched?*—Yes; wretched bed will do nicely.

“We come to the ‘*tas de cordes roulés dans un coin.*’ I noticed that nobody raised his hand at ‘*corde.*’ Do you think it means ‘*cord?*’ If you do, I am sorry to say that you are mistaken. That kind of ‘*cord*’ would hardly be rolled over in a corner of the room. What is the word which fits there, much better than ‘*cord?*’—*Rope?*—Yes; and now, looking mentally at the ropes rolled in a corner, what do you see?—Several . . . blanks . . . of rope—*Coils of rope.*—Right, and what’s more, your guess is more exact than the translation which you would get from a dictionary, for ‘*tas*’ is likely to be translated heap, mass, pile, which would not do half so well.

“Let us now take the first sentence of the next paragraph; putting together the words we know, we understand this: *une lampe brillait sur la table . . . le . . . s’assit sur l’unique chaise et m’indiqua du doigt un . . . ou je pris place. Who sat on the chair?*—*The cordier*—Yes, but who is the ‘*cordier?*’—*Zulpick;*—Naturally, since he is the only man present with the author. ‘*Cordier*’ therefore, is another way to designate Zulpick. Now there are many ways to designate a person; can you think of a few?—*his name;* Yes, what else? What do you call me?—*Teacher;*—Yes, that is my profession; what else? How does your mother designate you to others?—*my daughter;* that is a family relation. What does V. Hugo call Quasimodo?—*The Hunchback;*—Yes; that is, a physical particularity. There are many other ways, but these will suffice us for the moment. Now, looking at the ending ‘*ier*’ of the word *cordier*, which of these do you chose?—*A trade?*—Most likely. Let us make sure. If it is a trade, it has something to do with what . . . ? ‘*cord . . . ier*’ . . . ?—*Rope . . . Rope-maker.*—Yes, and as a further check, what is there in the room which is slightly unusual?—*Coils of rope.*—Yes; just what you would expect of a rope-maker.

“Now, the rope-maker sits down ‘*sans façon*’ sur l’unique chaise du

'taudis.' I did not see any hands raised at 'unique,' and doubtless you thought you knew the word. But, do you? You probably thought of unique in English. What does the word 'unique' mean in English?—*Rare, only one of its kind, precious.*—Yes; now, would you say that any of these possible meanings would fit here? Would not an 'unique' chair be a little bit out of keeping here? Surely, by this time, you have gathered that the room is very poor; therefore, to translate 'unique' by its cognate form would be such nonsense that I would much prefer not to have you translate it at all. But let us try to guess the true meaning. First, the author speaks about *the* chair. Would he be likely to use 'the' if there were other chairs?—*No.*—With that in mind, let us look at the word 'un . . . ique.'—What does un mean?—*One, a.*—Right, now, when cognates change meanings from one language to another, they nevertheless keep some connection of one kind or another. . . . Of all those meanings given for the English word, which one traces the more direct connection with 'one'?—*Only one of its kind*—Right, how would you modify that to fit with the article 'the'?—*the only one?*—Yes; see how it fits with the construction: 'the only one in the 'taudis'; by the way, if you were to complete this sentence in English, which word would come naturally to you? The only one in the . . . blank?—*In the room.*—Yes; therefore, the word 'taudis' takes here the place of the word 'room.' Now it happens that the word 'taudis' means some *kind* of a room, just as 'voûte' means some kind of a ceiling. We are not interested overmuch about this difference in meaning, for, by this time, we have a pretty good idea of the look of the room, and we could probably find a few words ourselves which would match 'taudis' nicely. Want to try? just for fun?—*A very poor room?*—Yes.—*A wretched room?*—Yes; but these are adjectives. How about some nouns that convey this idea of wretchedness, dirt, poverty?—*A hovel?*—Excellent. Let us now take the word 'rempaillée.' It is going to be difficult for two reasons. First unless you know the meaning of the root 'paille' we cannot go any further. Does anyone know the word 'paille?' (as a rule one or two do; if nobody knows, the teacher does not insist. But if the word 'straw' is given, she goes on.) How is the word straw generally associated with a chair?—*A straw bottom chair.*—Yes; now, here comes the second difficulty. You have not had much experience with such chairs, have you? but what part would you think gives way first in such chairs?—*The bottom.*—Yes, and how does one repair it?—*By weaving some more straw?*—Yes; look at the prefixe 'rem' again, paillée; that is the idea; but how has the work been done?—*Badly*—So, in what condition is the chair?—*Bad condition;*—Good, that will do nicely.

"Let us continue; where does the author sit?—*On a 'coffre de chêne'*—Is that a chair?—*No.*—So, our guess about the room having only one chair is confirmed. By the way, if you were to receive somebody in your room and you had only one chair, who would sit on it, you or your guest?—

The guest.—Why not you?— *It would not be nice, it would be bad manners.*— Exactly, and since this is what Zulpick has done, he has shown . . . ?— *Bad manners.*—Yes, can you now give me the meaning of ‘sans façon?’— *Bad manners.*—No, no, ‘sans façon’ modifies ‘s’assit,’ it is therefore an adverbial phrase, which must be replaced by its equivalent in English; can you think of an adverb?—*Impolitely, ill-manneredly, without any regard to.* . . . —Yes; any of these would do, better in fact than the usual translation which is ‘without ceremony.’

“A few students raised their hands at ‘coffre,’ which is a very easy word to recognize. You must make a systematic study of cognates, it will repay you manyfolds. Just because you have seen in this paragraph, two would-be cognates, which did not mean at all what they seemed to mean, you must not look at all of them with distrust. In fact, without cognates, it would be almost impossible for you to read French as we want you to learn to read it, for they are often the words that give you the clues to the meaning of a paragraph. You know already a number of words ending by ‘re’ in French which have a cognate form, ending by ‘er’ in English; for instance ‘Septembre’ is ‘September,’ ‘chambre’ is ‘chamber’ and ‘coffre’ would be?—*Coffer*—You have another name for it, which you use more frequently; what is it?—*Chest*;—Yes; now we are told that the chest is ‘de chêne,’ a determinative which means generally ‘made of.’ What are chests made of generally?—*Wood*;—Yes; what is the word for wood?—*Bois*.—Yes; if the author has used another word, what do you think it means?—*A kind of wood*?—Yes, look: the same word is used in connection with the table: ‘une table de chêne,’ which shows that our guess is right. Is there any way to find out what kind of wood it is?—*Yes*;—I am sorry to disappoint you, but there is not. True, we may eliminate quite a number of woods, because this one has been carved, and not all woods are suitable for carving. But that still leaves us oak, mahogany, chestnut, which all could be the meaning of ‘chêne.’ I am afraid we must be satisfied with the idea of ‘some kind of wood,’ which is not so bad after all. And that reminds me, we almost overlooked the expression ‘de fer-blanc.’ We know that it means ‘made of fer-blanc,’ whatever that is; the literal translation would be what?—*White iron*.—Yes; that does not help much, does it? Is there such thing as ‘white iron?’ *No*.—Obviously then, it is something that we do not know. However we know this much, that the lamp is made not of china, but of . . . ?—*Metal*.—Yes.—*Some kind of white metal*?—If you want to, white metal will do nicely.

“And now, we come to the last part of the paragraph, the one which we recognized as dealing with what?—*The portrait of a man*.—Yes; let us read the first sentence: ‘Zulpick avec son crâne chauve.’ Do you remember in physiology a word which looks like ‘crâne?’—*Cranium*;—Yes; what part of a man’s head is the cranium?—*The back of the head*.—What is the common word used in English for the back of the head?—*The skull*;—Good. Now,

here is a writer, trying to give you his impression of a man's head as he sees it, and he is talking to you about his 'skull.' I am sure if I were trying to make *your* portrait, I would not think to speak about your skull. To begin with, I cannot see it. When is one likely to notice the skull of a person?—*When he has no hair*—There you are; 'crâne chauve' means probably . . . ?—*Bald skull*.—Or, as you say more commonly?—*bald head; bald pate*.—Exactly.

"Les deux 'mèches' de cheveux qui lui restaient, 'collées' autour des oreilles. Let us study the word 'mèche'; it is associated with hair. Let us see . . . two . . . blank . . . of hair. What word fits there?—*Two 'curls' of hair*;—Yes. *Two 'strands' of hair*;—Yes.—*Two 'shocks' of hair*;—Yes. Now, the man is an old man; therefore we can eliminate . . . ?—*Curls*.—Yes; as for the word 'shocks,' what kind of hair do you see, when you speak of 'shocks' of hair?—*Unruly*.—Yes.—*Lots of it*.—Yes; does that go with the idea of a 'bald head'?—*No*. Then, what other word remains?—*Two 'strands' of hair*;—That's it; it is the word that best fits the mental picture of a bald head.

"And now, I want you to visualize the thousands of gentlemen whose plight is somewhat similar to that of Zulpick. . . . How do they fix their hair on that balding pate of theirs? see it?—*They smooth it down, paste it down carefully*.—That's it, and Zulpick does the same, only, as hair styles vary with gentlemen as well as with ladies, Zulpick smoothes his towards the ears. And there we are, 'collées' is best translated by 'smoothed down.'

Next we are told that he has a 'nez camard.' Camard, being an adjective is likely to tell us what . . . ?—*The kind of nose Zulpick has*;—Yes; that is so; but I am very much afraid that you must reconcile yourself to the fact that you will never know what kind of nose decorates the face of Zulpick; There is no way, that is, short of the dictionary, which will yield us this interesting bit of information. But then, we are not dealing with Cleopatra's nose, and the likelihood that the shape of Zulpick's nose should prove of equal importance, is very remote indeed. We can therefore dismiss the question without too many qualms.

"We are left with two words to guess; 'luisants' and 'menton.' We are told that Zulpick's eyes are . . . blank . . . with malice. How does malice affect the eyes?—*It makes them bright, shiny, gleaming*;—Yes; any one of these adjectives will do. You guessed the meaning readily, because you have seen many times people's eyes gleaming with malice.

"The last word 'menton' is evidently part of the face, too. We are told that it is pointed. What parts of the face can be associated with the adjective pointed?—*The ears*.—Yes.—*The nose*;—Yes.—*The chin*;—Yes.—*The face*—Yes; Which of these words do you know?—*All except chin*.—Then what is 'menton'?—*Chin*.—Right.

"Now let us read again the passage in the light of what we have guessed from the text and see if everything is consistent, reasonable, logical."

(The students with the help of the teacher give a translation of passage.)

"Let us recapitulate a little on what you have learned to-day. First, you have been able, by the use of reasoning, to find the meaning of many words in this text. It has seemed very easy indeed, but this ease is rather deceptive, for I have been doing most of the reasoning which has led to the guessing of the words. When you are reading by yourself, you are expected to do this kind of thinking yourself. It is not always easy and you have to learn its technique as you would any other. Fortunately, there are a few principles which can guide you in your thinking. What they are, and how to apply them will be the object of the following lessons. Right now, however, a rapid recapitulation of the ways by which we have guessed the meanings of some of the words, will help you to understand what I mean.

"Let us take for instance the words 'rays' of light, 'strands' of hair, 'coils' of rope, we guessed them because these words are often associated together. We guessed the word 'grabat' from the definition of a bed; the words 'thick' and 'chin,' by the elimination of the other words which could fit in the sentence; the words 'cordier' and 'rempaillée' because they are derivatives of known roots; the word 'coffre' from its cognate form; the word 'pane' from its function (letting the light pass through); and finally we drew from our everyday experience the fact that 'suintante' must mean 'sweating,' 'luisant' gleaming, 'chauve' bald, 'raide et étroit' steep and narrow etc. But, we could not guess the words 'fer-blanc,' 'voûte,' 'chêne,' although we had some general idea of what they meant. As for 'camard,' it will remain for us a deep mystery. In the next lessons, we will study systematically every one of these processes, until some day, you will become quite adept at guessing the meaning of words, by drawing from the text all the inferences which it can yield. That will be all for to-day."

"FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!"

"AMERICANS, AWAKE TO LANGUAGE NEEDS!"

The Investigation of the Teaching of a Second Language

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(*Author's summary.*—The following article briefly sketches the work outlined by the Investigation of the Teaching of a Second Language, which is evaluating a number of recent experiments in language teaching.)

READERS of the *Modern Language Journal* are familiar with the recent experiments in the teaching of foreign languages, especially those growing out of work with the Army Specialized Training Program and the Civil Affairs Training Schools. Since the Army specified only the ultimate objectives and left the procedure to the resourcefulness of the individual institution and since these courses usually demanded a change in customary emphasis and procedure, staffs often experimented with methods, devices, and materials which they had not used before. As a result of this experience, many teachers feel they have gained new insights which should be utilized in all their further language teaching.

Teachers of foreign languages may be less aware that the teaching of English as a foreign language has shown similar progress. They know, of course, that our new citizens have sought to learn our language and that the study of English abroad has continued to increase in popularity. They may be less familiar with the impetus given this work by the Good Neighbor Policy. Centers for the teaching of English have been established in Latin America, and many Latin Americans are coming here to take advanced work at our universities and other institutions. In these situations new demands and new opportunities have called forth experimental innovations and modifications, similar to those in the foreign language field.

Thus the present status of the teaching of all second languages seems to indicate that it is a good time "to take stock." In the immediate past there is a rich background of new experience and experiment. In the future there are enormous possibilities for further growth and improvement and great opportunities for increased usefulness. If language teaching is in a position to profit from this experience, then it will be better able to take advantage of future opportunities.

For both the immediate and future values the Rockefeller Foundation, which supported many of these experimental ventures, believed that a careful and impartial investigation of language teaching should be made. For this purpose it established a project at the University of Chicago, The Investigation of the Teaching of a Second Language, under the direction of Ralph W. Tyler. Though this paper will discuss the project's work in terms

of the foreign languages because this field is of more immediate interest to the present group of readers, the Investigation will carry on similar studies in the teaching of English as a foreign language.

The project will work along a number of related lines. One of these will be the attempt to determine more precisely the level of achievement attained through various experimental procedures. Up to this time most evaluation of these programs has been largely subjective. Though this type of evaluation has its place, everyone will probably agree that more objective evidence, in so far as the nature of this situation permits, is desirable to supplement and confirm existing judgments. To accomplish this task, more adequate measuring devices, especially for measuring the oral and aural skills, will be needed than have heretofore been available. The project is developing a number of these instruments and plans to use them in various experimental centers cooperating with the project. They will also be made available to all members of the profession who wish to use them. Though we have no more right to expect "modern miracles" in the evaluation of language teaching than in that teaching itself, progress can be made and has been made in both fields.

More precise data on the degree to which objectives are attained can do much to eliminate needless controversy, sharpen issues, and suggest promising hypotheses for further study. This information about student's performance will also help answer a number of questions which teachers and administrators have been asking. They have wondered, for example, whether the results obtained with ordinary college students would equal those secured with specially selected and motivated Army personnel. Actual results based on civilian performance in different institutions should be pertinent in answering this and similar questions. Another problem is the fact that the greater number of hours and the smaller classes required by some programs raise administrative problems; but if the greater proficiency students gain through these procedures justifies the trouble, undoubtedly more institutions will be willing to make the necessary adjustments. Similarly, although the Investigation will probably not deal directly with the question of desirable objectives and emphases, its findings will be relevant. Some teachers, for example, are uncertain whether the oral command of the language should be a major goal of instruction, because they are uncertain whether, in their situation and with their type of student, they can achieve that goal to a sufficient degree to justify the emphasis. Objective data from various types of class which seek this objective should aid these teachers in reaching a decision.

Closely connected with this aspect of the program will be the attempt to get precise and detailed descriptions of various experimental procedures and of the specific situations in which they operate. Labels or catchwords are never wholly accurate and are usually misleading because the same one

is used to describe very diverse procedures. The Investigation hopes to give a more exact picture of exactly what is done and to show in operational terms the significant features of various programs.

Closely allied with this work will be an effort to clarify and to make explicit the principles and hypotheses which underlie a particular experimental program. This work should contribute not only to the general theory of language teaching and learning (an area in which much remains to be done) but should also have immediate practical usefulness. Existing reports of these programs are couched largely in general terms describing what was done in the specific situation. If, however, the rationale underlying the procedure is made explicit, institutions which cannot because of local conditions adopt the specific practices of some program may be able to take over the principle, adapting it to their own situation. This process of clarifying and making explicit their basic procedure should also strengthen many of the experimental programs.

Finally, all aspects of this work should uncover questions and hypotheses which merit further experimentation and research in the laboratory and the classroom. The Investigation will try not only to chart the road we have traveled but also to indicate paths for further exploration. By clarifying what is known or has been done, it should suggest important matters yet to be examined.

“FOREIGN LANGUAGES FOR GLOBAL WAR AND GLOBAL PEACE!”

“AMERICANS, AWAKE TO LANGUAGE NEEDS!”

“FOREIGN LANGUAGES, AMERICA’S NEED FOR THE FUTURE!”

• In Memoriam •

HYMAN CHONON BERKOWITZ

PROFESSOR BERKOWITZ'S death on January 17, 1945, came as a painful shock to his many friends and to the whole University. He had been ill for a few weeks, and only a few of his closest friends knew the seriousness of his condition.

Hyman Chonon Berkowitz was born on January 27, 1895, in Lithuania. When still a very young boy he came to this country. His elementary and secondary education was received in the schools of New York City. From there he went to Cornell, receiving his Bachelor's and Master's degrees, (1917, 1918). He was elected to Phi Beta Kappa and held a Pulitzer scholarship for four years. After a period in the American army during the first World War, he taught for one year in the South Orange High School, New Jersey, then returned to Cornell, where as assistant, fellow, and instructor in Spanish, he completed his doctorate in 1924. It was during this time that his interest was aroused particularly in Nineteenth Century Spanish Literature and some of its leading authors, notably Galdós, in which field he was later to attain international recognition.

Coming to the University as instructor in Spanish, in 1924, his ability as scholar and teacher was soon recognized and steady promotion brought him to the rank of Professor of Spanish in 1937. In 1930 he had been honored by a Guggenheim Fellowship and spent a year in Spain, gathering material for numerous articles and the biography of Galdós. He became acquainted with members of the novelist's family. His customary thoroughness in pursuit of his subject led him to the Canary Islands, once the home of Galdós, and there he was elected honorary member of the Canary Islands Museum. His stay in Spain saw the beginning of the revolution, and gave him familiarity with the social and political conditions which produced the civil war. In 1932, and again in 1939, he was invited to the University of New Mexico, for the Summer Session.

Professor Berkowitz was a prominent member of the Modern Language Association, appearing frequently on its programs, and serving as chairman of sectional groups. Among the numerous scholarly societies to which he belonged was the Association of Modern Foreign Language Teachers of Wisconsin, and of the Central West and South. He was President of this organization at the time of his death.

On April 4, 1921, he married Miss May Landau of Houston, Texas. It

has been a singularly happy marriage and their home in Nakoma a bright spot for meeting their numerous friends. Mrs. Berkowitz has accompanied her husband on all of his travels and has shared his labor.

By his colleagues, first in the Department of Romance Languages, and later in its offshoot, the Department of Spanish and Portuguese, Professor Berkowitz was esteemed for his devotion to his profession, his loyalty, and his unflinching good humor. He put his shoulder to the wheel of the routine work of the department, and served in turn as chairman of various committees, always displaying an honest recognition of the good in the old and an unflinching desire to test the good in the new.

In his classes his standards were high. Whether in an elementary section or in a seminar, he taught with conscientious enthusiasm. His interest in language instruction found expression in the publication of several widely used textbooks. His students admired him for his high abilities and for his honesty, and liked him for his understanding of them and their problems. His guidance of students in the writing of doctoral theses was inspiring and effective.

His first years at Wisconsin saw the beginning of a long series of articles, some thirty in all, in the field of literary history and criticism. In general they found a common ground in the Spanish Nineteenth Century and notably in the work and personality of the novelist and playwright Galdós. A volume entitled *Benito Pérez Galdós: The Story of a Spanish Man of Letters*, is soon to be published by the University of Wisconsin Press.

With a keen sense of loss in his untimely passing, leaving scarcely touched the rich store of ripened scholarship which had made him outstanding in his chosen field, upon which he planned to draw for other works of literary criticism, this Faculty records its appreciation of his contribution to the University, the State, and the Cause of Belles Lettres, and its esteem for his worth as a man.

The above statement was adopted as a Resolution by the Faculty of the University of Wisconsin at its meeting on February 5. The Executive Council of the Association of Modern Language Teachers of the Central West and South is grateful to Prof. Casimir D. Zdanowicz for permission to publish the Resolution as a necrology of its honored president. The sense of loss of his colleagues is extended to the officers and members of this professional society.

Prof. Zdanowicz at the same time authorizes the announcement of the formation of a Committee to raise funds for an H. C. Berkowitz Scholarship to be awarded annually to an undergraduate student at the University of Wisconsin. Anyone desiring to contribute should make his check payable to the H. C. Berkowitz Scholarship Fund and send it to Prof. C. D. Zdanowicz, Treasurer, Bascom Hall, Madison 6, Wisconsin.

AUGUST ODEBRECHT

THE *Modern Language Journal* records with deep sorrow the death of August Odebrecht, Professor Emeritus of Modern Languages in Denison University, which occurred November 29, 1944. He was a member for many years, perhaps since its organization, of The National Federation of Modern Language Teachers.

Professor Odebrecht was graduated with the degree in pharmacy from the Ohio State University in 1895. He was graduated from Denison University in 1906 with the degree of Ph.B. and received the A.M. degree in 1907. He pursued graduate study for several semesters in the University of Chicago.

He was a teacher of Modern Languages in Denison University for nearly forty years, a professor since 1929. He retired from active teaching in 1940 and lived quietly at his home in Granville, Ohio, since that time.

The French Government decorated him in 1939 with the title of Officier d'Académie in recognition of his service in Franco-American relations. He was nominated for this honor by the French ambassador at Washington.

Professor Odebrecht taught French and Italian. French Literature was his major subject. He had a comprehensive knowledge of French Literature and was especially interested in Molière and in early modern literature. His course in Molière, repeated every year, was deservedly popular among advanced students of French at Denison.

He was a modest scholar whose work was thorough and reliable. He inspired his students with a love of learning.

He was a member of Phi Beta Kappa, Kappa Sigma fraternity, Modern Language Association of America, National Federation of Modern Language Teachers, American Association of Teachers of French, American Association of Teachers of Italian, and American Association of University Professors.

EDITOR'S NOTE: We are grateful to Dr. Willis A. Chamberlin, Professor Emeritus and College Historian of Denison University, Granville, Ohio, for the above information.

• Notes and News •

MODERN LANGUAGE TEACHERS AND THE POST-WAR WORLD FEDERATION

EDITOR'S NOTE:—Professor Charles H. Handschin of Miami University, Oxford, Ohio, presents to us for our consideration and discussion his thoughts on the role of modern language teachers and the post-war World Federation.

Modern language teachers are not only teachers, they are citizens. As such they must know something about post-war federation plans. And not only this, they are in duty bound to register their thought with their fellow citizens, including their students. How shall we achieve an organization that will keep the peace of the world unless we work for it? Such fundamental change in institutions does not come of its own accord. Education for it must precede it. All the more so, since old indoctrinating drives of war-mongers and the insidious ways of modern economics must be brought into the light and defeated or regulated.

Modern language teachers have never taken any part in public questions in any cooperative way to my knowledge, but the N.E.A. has, and other bodies of teachers have, and are doing so everyday.

Before we can take such a part in the discussion of a post-war federation, we must, of course, inform ourselves thoroughly. For instance, I would dare to wager that most of our modern language teachers do not even know of the activities of The Universities Committee on Post-War International Problems, address 40 Mt. Vernon St., Boston 8, Massachusetts. College teachers have had ample opportunity to know about this since 150 of our universities and colleges have been participating in its work for over one and a half years now. The committees in the individual universities are voluntary and open to one and all interested. Not all of the 150 university committees discuss each problem and so do not send in their answers to the central office, which merely shows apathy and indifference towards an immensely important subject. The valuable analyses of the problems and the final decisions after all the returns are in are furnished gratis by the central committee in Boston.

It is of the greatest interest that the report of the Dumbarton Oaks conference *almost* coincides with the findings of the Universities Committee to date. The findings of this committee are being communicated to the proper committees in Congress, *pari passu*.

And the Universities Committee is not the only body studying this question and exerting an influence on its final solution. There are dozens of institutions doing the same yeoman service. If interested see the list of such institutions in W. H. Wilson Co.—“Plans for a Post-War World,” N. Y. C., 1942, or in “Post-War Planning in the U. S.,” Twentieth Century Fund, N. Y. C., 1943, 101 pp.

The final solution of most of the problems discussed will and must head up in a World Federation of some sort. You will understand that a so-called World Federation may be the real thing which I shall characterize farther on, or it may be an alliance, or a confederation, to preserve the old balance of power idea or the more insidious modern power-politics sway. Statesmen and representatives at peace-conferences are the creatures of the ruling influences at home. Everlastingly the statesmen must have their ears to the ground and their eyes open to the main chance. Therefore they welcome public discussion if they are democrats, and do not if they happen to be dictators.

As teachers, we have not taken enough part in public discussions and so have been uniformly disregarded. This has been due to timidity, as well as to the lack of time, which you will at once plead. And who is better qualified to help form public opinion than the teacher?

He has the training and the idealism. Now you will immediately inform me that it's dangerous. The answer is that each must know how far he or she can go; and second, it is best to act as *bodies*. The strongest individuals may venture more in addition.

Let me advise you that bodies of teachers, national and regional, are recording their thought and making it count. We need a bit of fortification in this matter. *It is our duty* to record our thought in this way. There are teachers, and we may breed more of them, who once they see their duty, will go through hell and high water to do it.

For instance, against proposed legislation for post-war conscription, the following bodies, among others, have already memorialized Congress: The National Teachers' Association; The National Congress of Parents and Teachers; The National Commission of Christian Higher Education of the Association of American Colleges; The United States Student Assembly; The Board of Trustees of the National Child Labor Committee, besides numerous church and labor and Christian associations.

The teachers need to wake up, too, to the modern techniques in forming public opinion. Generally a few of us have sent individual letters to our representatives about a question. This is fine, and really the best method only that there have been too few such letters written. This method must therefore be supplemented by the resolutions of public bodies. If you appeal to the individuals in a meeting to write letters to their representatives, you will according to my wide experience, get a few at best to do so.

There may be objections to a resolution in your meeting; that is, the vote may not be unanimous, but this is what we expect in a democracy and the majority must rule also in this case.

The up to date teacher needs to keep posted on public affairs. As the executive officer of graduate work in Miami University for many years, I have come to know how limited is the knowledge of public affairs on the part of teachers. This is partly because it was absent in their training but largely because they do not do their duty, as citizens in keeping up with public affairs. Who can we expect will keep up conscientiously with public affairs if the teacher doesn't? The man in the street? He knows only what his particular business organ tells him. The teacher represents one of the few professions which are able to evaluate news and reports somewhat objectively and who have enough idealism—meaning freedom from axes to grind—to vote and to educate according to objective facts.

Now what sort of World Federation should we work for? The Universities Committee's publications will help you to find an answer. You should know the findings of the Bretton Woods International Economic Conference and the Dumbarton Oaks conference report, the latter to be had for 5¢ at Government Printing Office, Washington, D. C. The former was well reported in *Time*—July 17, 1944. You should keep up with governmental international conferences, past and future, generally very well reported in *News Week*.

Basing on broad reading and on the findings of the Universities Committee, we may state that a World Federation that can keep the peace must provide at least for:

1. A Council of the dominant powers, with enough force to handle international frictions without special action by the parliaments of these powers.
This will mean give and take; it will be a jolt to the old conception of *absolute* sovereignty, as entering any agreement *always has* and *always must*.
2. Agreement of the dominant powers themselves to abide by the set-up of the World Federation, which we may call its constitution.
3. A more popular Assembly to be made up of the representatives of all powers who agree to abide by the constitution, and even of representatives of the present enemy countries, if and when they give evidence of wanting to belong and to abide by the constitution.
4. The Assembly to have certain duties and rights so it may not be a mere debating society but may become a sounding board for public opinion.

5. An international Court of Justice.

6. Provision for changes in the constitution as soon as we slowly get out of the woods of international anarchy and can foresee a real international society.

You may say finally that it is vain to expect such an honest-to-goodness World Federation, that, as a former Member of Congress said to me, only one-seventh or less of the world has democracy; that the totalitarians would overwhelm us.

We must, to be sure keep power in our hands to prevent this as long as may be necessary. I conceded, but I added: "Democracy may be a rare plant today, but just envisage for a moment the *longing* for democracy all over the wide world. I needn't mention the countries where this longing has become loudest but even where totalitarian regimes and economic anarchy now rule, there is in the downtrodden deep although frustrated *desire* for our ideal of democracy. Here the World Federation would be a God-send. And don't forget, it's the eleventh hour for democracy.

So if you say that a World Federation seems phantastic, you will on the other hand get nowhere *at all*, unless by education and work towards a World Federation. You may state also that we shall always have war. But please note that there is no war between the states of these United States. Once, and for long years, the proposal for a constitution for these states seemed just as hopeless as a Constitution for a World Federation does today. This movement will be slow. It may take hundreds of years to achieve a real international society. But suppose we should by our efforts be able to put off the next war for a generation longer than is the rule under the present system of balance of power alliances and of power politics, would not that be worth our while?

CANADA DEVELOPS MODERN LANGUAGE FILMS

EDITOR'S NOTE:—The National Film Board of Canada offers some valuable information about modern language films in the following article. We are grateful to Mr. Marius Barbeau who graciously consented to prepare this article for our *Journal*. Mr. Barbeau is Chief Ethnologist for the Dominion of Canada and author of *Au Coeur de Québec, Québec où survit l'ancienne France*, etc.

Much of Canada's strength lies in the fact that her people share the heritage of two races: the English and the French. As the outward mark of this unique dualism, the Dominion has two official languages. This has given the National Film Board of Canada, as the agency charged with the production and distribution of all Government films, a unique opportunity. The Film Board has been able to develop its film program on a flexible basis, and has also gained valuable experience in the preparation of modern language versions of fact films. This experience is already enabling Canada to make a substantial contribution to the information services of the United Nations.

Of the Dominion's population of 12 millions, almost 4 millions are French speaking; and it has been the Film Board's considered policy to make two versions of each film produced. The Board releases two informational series to the theatres. *WORLD IN ACTION*, which discusses the military and economic perspectives of global warfare, plays in 600 theatres in Canada, upwards of 5000 in the United States and almost 1000 in Great Britain. It appears in Quebec under the title *LE MONDE EN ACTION*. *CANADA CARRIES ON*, which documents Canadian achievements on the home and fighting fronts, plays in 800 theatres across the Dominion. It appears in Quebec under the title *EN AVANT CANADA*.

In addition, the Film Board has a production unit responsible for a fully integrated French Language film program in both 35 mm. and 16 mm. This unit not only makes French language versions of English language films; it also initiates and carries out a full program of French language productions. For Quebec theatres, the Board prepares a fortnightly news review, *LES REPORTAGES*. On the non-theatrical side, it produces films dealing with industrial, agricultural, educational and citizenship problems peculiar to French Canada. It has

made films on such subjects as traditional handicrafts (*LE PETIT NAVIRE*), on Credit Unions (*LES CAISSES POPULAIRES*), on the codfishing industry of the Gaspé (*MOISSON DE LA MER*), and the work of French Canadian universities.

Non-theatrical distribution in rural areas has been developed by the Board in conjunction with the Service de Ciné-Photographie of the Province of Quebec, and through industrial circuits playing in war plants, with the co-operation of labor and management. Urban audiences are supplied through a network of libraries and volunteer projection services organized by such groups as the Junior Board of Trade.

Among films specially prepared for these circuits may be mentioned such productions as *TERRE DE NOS AIEUX*, a color film of village life on the Lower St. Lawrence; *PAYS DE QUEBEC* and *ARTS ET METIERS DU TERROIR*, dealing with local crafts and skills; and *SEPT PEINTRES DE QUEBEC*. This latter film, one in the Canadian Artists' Series, relates the work of prominent French Canadian painters to their background. A further development has been the production of a series of cartoon films based on old French Canadian folk-songs—*CHANTS POPULAIRES*. The words are set to animated backgrounds descriptive of the songs, and the series has proved highly popular.

Each film is accompanied by study guides, radio scripts and other supplementary material. Film strips are often produced for classroom and instructional purposes. These films are doing a fine educational job in French Canada, with the full support of local organizations. Not only do they help to inform French Canada about itself: these same films are also distributed abroad, and state French Canada's achievements to her friends and neighbors who share her language.

The practice of making films in two languages has given the National Film Board an elasticity of mind and of planning which are now enabling it to expand its activities, particularly in liberated Europe, where the need for informational films is acute.

The Board has already established a library of French language films in Paris; and plans are under way to secure wide non-theatrical distribution throughout France in schools, clubs and organizations. A comprehensive film library is also being established in Brussels. A select number of Film Board productions has been distributed in several European languages by the United Kingdom Ministry of Information; and the Board itself is planning foreign language versions in Norwegian, Polish, Slovak, Flemish, Russian, German and Italian. Three Chinese versions have already been forwarded to the Chinese Government in Chungking.

The Film Board has been making Spanish and Portuguese versions of its films for the Latin American field since 1942. Twenty titles in Spanish and fifteen in Portuguese are already in circulation in Latin America; more are planned, or in production. The Board has recently set up a Foreign Language Revision Unit for the sole purpose of preparing and producing such films.

In all this work the National Film Board has regarded its job as one of service to the United Nations. The film is an international medium; and in looking beyond the frontiers of Canada the Board has itself explained Canada in terms wider than national. We have been fortunate in falling heir to the heritage of our two races; for international understanding can perhaps best be achieved by those who have had the experience of duality within their own borders. As for film, we are learning that while the visual image can leap barriers of race and creed, the sound track must be supple enough to serve the complex international forces at work in a rapidly shrinking world.

TEACHING FRENCH AT WILSON TEACHERS COLLEGE

EDITOR'S NOTE:—Miss Catharine A. Gardiner, Head of Division of Foreign Languages at Wilson Teachers College in the District of Columbia sends us the following description of the method used in the Training Center for prospective teachers of French in the Public Schools of Washington, D. C.

For some ten years we have used the (training center) elementary level as a laboratory for the students who are preparing to teach French. In the Junior year when the students are taking the course in Methods, they attend two hours of class work one semester, and teach one hour a week throughout the year in the elementary school. The work is much more effective when the teacher in charge encourages the children to use the French expressions, as "Bonjour, merci, s'il vous plait," throughout the week. We have taught in the grades where the teacher in charge was interested. There was no attention given to the age or ability of the children. The teacher of the second grade was very much interested in French so we began at that level and continued through the third, fourth and fifth grades, depending on the number of students available to teach.

The method has been aural-oral imitation. We have taught some 25 or more expressions a semester. Simple useful dialogue as:

Bonjour Mademoiselle.	Les couleurs, rouge, jaune, bleu, vert, noir, blanc.
Comment allez-vous?	De quelle couleur est votre livre, crayon, robe.
Je vais bien merci.	Ouvrez la porte, fenêtre.
Quel âge avez-vous?	Fermez la porte.
J'ai neuf ans.	Levez-vous, asseyez-vous.
Comment vous appelez-vous?	Approchez-vous.
Je m'appelle . . .	Voulez-vous du lait, des biscuits, du beurre, de la soupe, de la salade, de la viande?
Comptez d'un à vingt.	
Donnez-moi un livre s'il vous plait.	Dimanche, lundi, mardi, mercredi, jeudi, vendredi, samedi.
Voilà un livre.	Au revoir.
Merci.	
Combien de livres avez-vous?	
J'ai . . . livres, crayons, stylos.	

After an acceptable pronunciation has been mastered, gay colored pictures illustrating the expression which appears on the picture are placed in the room. The children copy the French expression in their notebooks. The children are shown pictures from French magazines and books to encourage them to develop an appreciation of color and line. They are encouraged to illustrate their notebooks, to use the gay colors that the French love so well. The results are often meager. Then, the girls show the children their own notebooks, with their ideas. Many merely copy, but it represents an effort to encourage American youth to be more sensitive to and appreciative of artistic conception.

We begin with a song the first day and teach about three songs a semester. Gestures and mimicry are used with the songs. It helps convey the meaning and also relaxes the children. Dramatized songs make a pleasing program for parents or school assembly. To dance "Sur le Pont d'Avignon" is always enjoyable. In "Il était une bergère," one of the girls in a French peasant costume was the shepherdess making her cheese, and a most mischievous little boy was the roguish pussy. The other children sing the song as a chorus. "Savez-vous planter les choux?" lends itself well to gestures. The second grade children proved to be very good gardeners. It also supplemented their class work as they were studying the farm yard.

The most elaborate program was "La Noce du Papillon." There were 6 or 8 little girls as butterflies, fluttering about the flowers. The rest of the class was divided into the various groups, snails, ants, bees, grasshoppers, crickets, glow worms. Each group sang a solo part and they all sang the refrain. With colorful costumes, and a border of variegated flowers painted on brown paper, it makes a most effective program. In 1942 when the Americans landed in Africa, we worked up a little play, "Christmas in Africa," with dialogue, Christmas greetings, and songs.

The class closes with the singing of the Marseillaise, the children standing at attention.

The children in the fifth grade have been given a book this year, *Madame Souris*. It

resembles their notebooks in presentation and illustrations. The enthusiasm at this age of both children and parents is boundless. Should we not capitalize on it? With three years of French in the elementary school, the children should go to junior high school with a vocabulary of 600 to 800 words. The exponents of Basic English contend that with such a vocabulary one may make oneself understood. Repetition is the secret of mastering a modern language. Should we not begin earlier and continue longer?

ACADEMIC COUNCIL FOR THE YIVO FORMED PROMINENT SCHOLARS ENLISTED

The formation of the Academic Council of the Yivo to further the research work of the Yiddish Scientific Institute—Yivo—was announced recently by Dr. Paul Klapper, President of Queens College and Chairman of the Academic Council. Secretary of the Council is Professor Sol Liptzin, Chairman of the Department of German of the College of the City of New York.

The purpose of the Academic Council is to enlist the support and advice of a group of prominent scholars in the social sciences for the work of the Yivo and with their aid further to acquaint academic circles with the research work of the Institute. The Academic Council is a continuation of the Inter-University Committee for the furtherance of the work of the Yiddish Scientific Institute, founded by the late Professor Edward Sapir.

Members of the Academic Council are connected with some of the most prominent universities in the country. Dr. Albert Einstein, one of the Council members, has been on the Honorary Board of the Yivo since 1929. Academic Council members include: Dr. William F. Albright, Johns Hopkins University; Dr. Salo W. Baron, Columbia University; Dr. Ruth Benedict, Columbia University; Dr. Harry J. Carman, Dean of Columbia College; Dr. John Dollard, Yale University; Dr. Louis Finkelstein, President of the Jewish Theological Seminary of America; Dr. Alvin Johnson, Director of the New School for Social Research; Dr. Harold D. Lasswell of the Library of Congress; Dr. Julian Morgenstern, President of the Hebrew Union College; Dr. Gardner Murphy, City College of the City of New York; Dr. E. George Payne, Dean of the School of Education of New York University; Dr. Selig Perlman of the University of Wisconsin; Dr. Koppel S. Pinson, Queens College; Dr. George N. Shuster, President of Hunter College and Dr. Louis Wirth of the University of Chicago.

The Yiddish Scientific Institute—Yivo—is an institution devoted to research and training in the Jewish social studies. Its main purposes may be defined as: 1) documentation and recording of material pertaining to Jewish life, past and present, all over the world; 2) the analysis and research into past and present Jewish life with the methods of modern social science; and 3) the training of a new generation of social scientists concerned with Jewish life and adequately equipped to study it. The Yivo was founded in Vilna, Poland, in 1925 with branches in twenty-eight countries. Since 1940, the center has been located in New York.

The other members of the Academic Council are: Dr. Herbert Blumer, University of Chicago; Dr. Nathaniel Cantor, University of Buffalo; Dr. Joseph G. Cohen, Brooklyn College; Dr. Maurice R. Davie, Yale University; Dr. Louis Gottschalk, University of Chicago; Dr. Frank H. Hankins, Smith College; Dr. S. Ralph Harlow, Smith College; Dr. Melville J. Herskovits, Northwestern University; Dr. Sidney Hook, New York University; Dr. Roman Jakobson, Columbia University; Dr. Oscar I. Janowsky, The City College of New York; Dr. J. S. Joffe, Rutgers University; Dr. Samuel Joseph, The City College of New York; Dr. Horace M. Kallen, Dean, Graduate Faculty, New School for Social Research; Dr. I. L. Kandel, Columbia University; Dr. Otto Klineberg, Columbia University; Dr. Milton R. Konvitz, New York University; Dr. Samuel N. Kramer, University of Pennsylvania; Dr. Kurt Lewin, University of Iowa; Dr. Alain Locke, Howard University; Dr. R. M. MacIver, Columbia University; Dr. Jacques Maritain, Columbia University; Dr. Jerome Michael, Columbia University; Dr. Julian J. Obermann, Yale University; Dr. Max Radin, University of California;

Dr. A. A. Roback, University Extension, Boston; Dr. I. L. Sharfman, University of Michigan; Dr. E. A. Speiser, University of Pennsylvania; Dr. Leo Spitzer, Johns Hopkins University; Dr. Everett V. Stonequist, Skidmore College; Dr. Leo Wolman, Columbia University; Dr. Pauline V. Young, University of Southern California.

For additional information write to L. Schildkret, Yiddish Scientific Institute, 535 West 123 Street, New York 27, N. Y.

NEWS FROM COMMITTEE ON PUBLIC RELATIONS SECONDARY EDUCATION BOARD, MILTON, MASS.

For the Committee: Percy C. Rogers, The Phillips Exeter Academy, Exeter, N. H.; Kenneth C. Parker, The Taft School, Watertown, Conn.

The 20th Annual Conference of the Secondary Education Board, a national organization of 226 independent schools, scheduled for February 24, 1945, at the Hotel New Yorker in New York City, has been canceled voluntarily by the Board's Executive Committee, according to an announcement by Miss Esther Osgood, Executive Secretary, of Milton, Massachusetts.

Following a recent meeting of the Executive Committee, under the chairmanship of Mr. Arthur S. Roberts, of St. George's School, Middletown, R. I., it was decided to make no application to Washington for a permit to hold the conference in the realization that the need to curtail travel at this time is urgent and that cooperation with the wishes of Mr. Byrnes' committee is necessary.

From 700 to 800 delegates were expected to attend the conference, the general theme of which was to be "The Public Service of the Independent Schools—Conversion or Reconversion." Speakers who would have spoken at the general meeting and luncheon were: Prof. John H. Finley, Jr., of Harvard, vice-chairman of Harvard's Committee on General Education in a Friendly Society, whose topic was to have been "The Study of the Humanities"; Hon. Robert N. Wilkin, Judge of the District Court of the U. S. Northern District of Ohio, Cleveland, whose topic would have been "The Public Service of the Independent Schools"; and the third speaker, President Harold W. Dodds of Princeton, "The Function of the Independent Schools in a Democracy."

Section meetings, under the direction of prominent educators were to have been held for religion, English, *modern languages*, social studies, mathematics, Latin, natural sciences, primary schools and libraries.

The Secondary Education Board was founded in 1924 with a membership of 20 schools for the purpose of making possible uniform admission requirements among the large secondary boarding schools. Its constitution states that "The purpose of the Board shall be to satisfy expressed or implied educational needs of secondary and elementary schools through the cooperative endeavor of the group membership." From being the principal activity of the Board, the examination program has become but one of the many activities. Between 1928 and 1933, it conducted a "Study of the Secondary School Curriculum" financed by the Carnegie Foundation. The latest study of its Bureau of Research concerns the granting of financial aid, and its next study about to be undertaken will concern war courses. The Board prepares a Junior Scholastic Aptitude Test for use in the Junior High School grades. The central office of the Board is located at Milton Academy, Milton, Massachusetts, one of the Board's original members.

EDPRESS NEWS LETTER

(Excerpts from the publication of the Educational Press Association)

WASHINGTON NOTES FOR TEACHERS

Teachers of language: Recent surveys show that about 10,000,000 American children below the age of 16 speak or have spoken one or more secret languages, including Pig Latin, Opish,

Tutahash, Double Dutch and Turkey Dutch. Pig Latin is the favorite language, with Opish ranking next. Three girls use the involved secret tongues for every boy who learns them.

SOLDIERS IN FOREIGN SCHOOLS

Digest of a VA ruling

In an action interpreted by the Veterans Administration as one "promoting international understanding and world peace," General Frank Hines, Administrator of Veterans Affairs, ruled that discharged men and women may use their "G.I." funds to attend schools and colleges in foreign countries.

The Administrator does have a responsibility in the selection of the schools, however.

Authority Provided

In granting to the Administrator the authority to recognize and approve schools and institutions in addition to those on state lists, Congress also provided authority for the approval of schools in foreign countries. This is entirely consistent with the idea of allowing the veteran to choose his own school.

It is understood that the War Department contemplates that many Americans will seek and possibly be granted discharges in Australia, England and other places, such as South and Central America, where they have served long periods and attained roots through marriage or other ties of sentiment. Decision on the question presented may therefore have a highly interesting bearing on the future of our veterans in the international scene characterized by peace instead of war.

There are in progress at present under auspices of the Department of State plans for intellectual cooperation with other nations.

For World Citizenship

Should any great number of Americans now in the Armed forces at home and abroad choose to take their training in schools and other institutions in foreign countries it would accelerate the realization of ideas inherent in the State Department plan by furnishing an immediate supply of students, in the democratic tradition, who by their choosing to live and go to school abroad may be presumed to have special appreciation of education as a means for understanding of international affairs and world citizenship. It will be unlikely that they will seek education in countries where schools and libraries have been damaged or destroyed and teaching staffs dispersed by war, but in the countries hereinbefore mentioned it is quite likely that if many stay and remain American in spirit and fact, intellectual and other forms of cooperation will outstrip the dreams of the State Department.

This by-passes, it is believed, the idea possibly inherent in the State Department plan that sending of American students to foreign countries would be in exchange for foreign students coming here, since veteran students in choosing to go on their own would be unconcerned with the selective processes usually employed in student exchanges among nations. This is appropriate since the benefits provided under the "G-I Bill" are based not on the veteran's mental attainments but in reward for his military service.

MORE SCHOOLING OPPORTUNITIES

For Soldiers

Over and above the education which will be made possible through Veterans Administration benefits (see above) young men and women in service overseas will have at their disposal to continue their education through the college level at the end of hostilities *the finest European universities*. Maj. Gen. Frederick H. Osborn of the Army Service Forces, says "there will be

available to the Army, and plans have been made to use them, certain foreign universities to which American students often go in peacetime to study." The General said that the Army is ready to train its men for peacetime as well as war activities. "Let me stress," he said, "that this second phase will not delay for a single day any man returning home when his turn comes. But while he is waiting, he will have the option of taking educational rather than military training. The schools will be there for those men who want what the schools will offer."

• Announcements •

EDITOR'S NOTE:—We are happy to offer this announcement to our readers throughout the country as an example of how a group of active colleagues are contributing to our common cause. It may serve as a model to other associations of language teachers.

FOREIGN LANGUAGES IN WAR AND PEACE

FOREIGN LANGUAGE DEMONSTRATION CONFERENCE

Saturday, May 5, 1945

9:30 A.M. to 1 P.M.

at the

Central High School of Needle Trades
225 West 24th Street, New York, N. Y.

Sponsors: The Language Teachers Association with all language teachers associations of New York City acting as co-sponsors

To Foreign Language Chairmen

The plans for the Foreign Language Demonstration Conference have been worked out and committees are already hard at work.

Foreign languages literally cover the map of the world. This Conference should go a long way towards assuring them their deserved place on the educational map of our city.

Foreign language chairmen can, as in the past, be of the greatest aid in making the conference an outstanding success.

We are calling this Conference, "Foreign Languages in War and Peace" for we are convinced, that even as foreign language studies are playing an important role in winning the war, they will likewise play an important role in the attainment of a lasting peace throughout the world.

The Conference will have three parts:

- 1) Demonstrations in classrooms—all languages—all levels
- 2) Exhibits (school and extra-school—textbooks, realia, etc.)
- 3) Assembly program

We are asking you to do one or more of the following by *March 1*.

- 1) Send the names of any teacher (or teachers) who will volunteer to give a recitation (40 minutes) in some phase of language teaching (conversational, reading, cultural, etc.)
- 2) Offer a number for the Assembly Program (*maximum* length: 10 minutes)
- 3) Offer an objective exhibit of work done by your language students.
- 4) Send the names of any teachers willing to work on Committees.

On the enclosed blanks, please fill in the number your department will offer. The Committee will go over all the offers and will select such as will make a well-rounded program representative of all the languages and of all the phases of language teaching. You will be informed by March 15 of the Committee's choice, so that no teacher will have to put in unnecessary work in preparation.

Teachers offering to give a recitation will arrange to bring a group of 20 to 25 students from their class to the Conference.

Thank you for your cooperation. With your help we will succeed.

The Committee on Arrangements

Victor Chankin
Lydia Colli
George Epstein
Louis J. Feldstein
David S. Goldberg
Patria A. Gosnell

Emilio Guerra
Theodore Huebener
Eugene Jackson
Alma L. Lewis
Sarah W. Lorge
Jacob Mann

José Martel
Emma Menna
Henri Olinger
Dante Pocaí
Anna Rosenstein

Arthur S. Ackerman, Chairman

THE GEORGE WASHINGTON UNIVERSITY

WASHINGTON, D. C.

Fellowships for Students under the Graduate Council

Registered for the Degree of Doctor of Philosophy

1945-46

General Requirements

All applicants for Fellowships described below are expected to be prospective candidates for the degree of Doctor of Philosophy, and to have the Master of Arts degree, or the equivalent in the general field of their future doctoral study and research. A reading knowledge of both French and German is required of all Fellows of the Graduate Council, and the applicant must be prepared to stand examination in at least one of these languages before undertaking his work. All holders of Fellowships are expected to remain free from employment outside the University during the academic year of their incumbency.

University Teaching Fellowships

These Fellowships are assigned for the academic year 1945-46 in the following departments of instruction:

Bacteriology	History
Biochemistry	Physics
Botany	Romance Languages
Chemistry	French
Economics	Spanish
English	Spanish American Literature
	Statistics

Each Fellow receives a stipend of \$600, plus full tuition in the Graduate Council for whatever schedule of study or research his Fellowship duties permit him to carry. The occupant of each of these Fellowships renders a designated unit of service to the department of instruction in his major field of doctoral study, usually in classroom or laboratory assignments. Students who hold these Fellowships may re-apply for award in the following year.

Special Fellowships

A few special Fellowships are supported by endowment, and are awarded to doctoral students of unusual promise and ability. The stipend is not fixed but varies in amount with the need of the individual receiving the award. No teaching or other departmental duties are required of the holders of these Fellowships; such students are therefore completely free for a full schedule of study and research. The special Fellowships are not confined to designated fields of study but may be applied to any research project approved by the Graduate Council. In applying for one of these Fellowships it is advantageous for the student to appear personally for an interview with the Chairman and such other members of the Graduate Council as would be interested in the research investigations proposed.

Applications

Requests for application blanks should be addressed to the Office of the Graduate Council. Applications for all Fellowships will be received until April 1, 1945. Notification of awards will be made on April 15, or as soon thereafter as is practicable. In the case of University Teaching Fellowships, correspondence relating to duties and qualifications may be addressed to the executive officers of the departments above mentioned.

ATTENTION—TEACHERS OF FRENCH

The French Folklore Society, in cooperation with the American Association of Teachers of French and La Société des Professeurs Français en Amérique, takes pleasure in announcing the *FIRST FRENCH FOLKLORE CONTEST* to be held in May 1945. All pupils in elementary, junior and senior high schools in New York City and the metropolitan area are invited to participate, according to the following conditions:

- I *Participants*—All pupils in elementary, junior and senior high schools are eligible, whether they take French or not. Entries are to be made by schools as described in Item V below.
- II *General Theme*—Each contestant will submit an original loose-leaf album, scrap book or set of illustrations dealing with one phase of French culture as expressed in its folklore.
- III *Topics*—The following phases or topics have been suggested:
 - (1) An imaginary or a real trip to Normandy, Brittany, Provence, Gascony, Alsace, Lorraine, or any other region of France.
 - (2) Some of the songs of the French "Underground," and Resistance movements.
 - (3) A dancing tour of France, describing the characteristic regional dances of the French people.
 - (4) French folklore contributions to modern fashion and design.
 - (5) Some French folk song themes and dance tunes used by the great composers.
 - (6) An illustrated biography of a famous French "chansonnier" or popular song composer such as Désaugiers, Béranger, Dupont or of a famous French Folk Singer such as Yvette Guilbert.
 - (7) French folk songs or dances of Canada or any other French speaking country or region outside of France.
 - (8) A set of original illustrations for any group of five folk songs or folk dances which may be found in any standard anthology of French songs and dances.
 - (9) Some typical characters in French folk songs and legends selected from among the following:

- | | |
|------------------------|-------------------------|
| a. Anne de Bretagne | k. le Mère Michel |
| b. Barbe Bleue | l. La Palisse |
| c. Cadet Roussel | m. le Père Lustucru |
| d. Cendrillon | n. Petit Chaperon Rouge |
| e. les Corrigans | o. Le Petit Poucet |
| f. Guignol | p. Pierrot |
| g. Hans de Schnoekelok | q. Renaud |
| h. Jeanne d'Arc | r. le Roi Dagobert |
| i. Malbrough | s. le Roi d'Yvetot |
| j. Marianne | t. Rolland |
- (10) Any other topic relating to the study of French popular traditions, customs and legends, e.g.,
- | | |
|---------------------------------------|-------------------------|
| a. Agricultural and other occupations | g. Holidays and Seasons |
| b. Arts and Crafts | h. Household Utensils |
| c. Cathedrals | i. Musical Instruments |
| d. Fables | j. Nursery Rhymes |
| e. Fairy Tales | k. Plays |
| f. Games and Sports | l. Proverbs |
| | m. Provincial Furniture |

A *special Award* will be given for a set of 5 dolls, figures, or manikins in French regional costumes; or a group of 5 popular French folk characters (listed in Topic 9 above) made of cloth, clay, copper, leather, soap, plastic, wood or any other material.

- IV. *Contents and Scope*—The album, scrapbook or set of illustrations may include appropriate pictures, photographs, prints, water colors, original drawings, sketches, cartoons, scenarios, stamps, etc., with suitable headings, commentary, legends, quotations or brief explanatory paragraphs. The completed book should have a minimum of 20 pages, but should not exceed 50 pages, without counting any pages which may be devoted to titles, prefaces, tables of contents, indices, binding, etc.
- V. *School Entries*—All schools may submit from one to ten contributions to the contest. It is therefore advisable that the departments or teachers in charge of the contest should select and send the best entries from their respective schools. Contributions may be entered as individual, committee, class or club projects. Plans are under way to arrange an exhibit of this material in the Hall of the Board of Education.
- VI. *Awards*—Three sets of awards consisting of war bonds, war stamps and books will be offered for the best work submitted by pupils; one set, for the elementary schools; a second set for the junior high schools and a third set for the senior high schools. All contributions will be judged on the following merits: originality of theme, authenticity of detail, interesting contents, clear explanations, neatness, arrangement and artistic finish. The awards will be made at the June meeting of the American Association of Teachers of French. The time and place will be announced in the near future.
- VII. *Judges*.—The panel of Judges will include: Dr. Theodore Huebener, Prof. Daniel Girard and Prof. Henri C. Olinger.
- VIII. *Final Data*—All Contributions must be submitted on or before May 18, 1945. They must be delivered or sent to: FRENCH FOLKLORE CONTEST, Office 316, 351 West 18th Street, New York, N. Y.

Committee on Arrangements: Chairman—Louis S. Feldstein, Straubenmuller Textile High School, 351 W. 18 St., New York, N. Y.; Prof. Pierre Courtines, Queens College, Flushing, N. Y.; Arthur Ackerman, Abraham Lincoln High School, Brooklyn, New York.

• Correspondence •

Re: Lundeberg-Tharþ Audition Test

Aug. 29, 1944

DEAR PROF. RICE,

You have rightly observed that Part I is a test of the accuracy of the student's ear to identify certain phonetic elements of the spoken language. In some cases the groups of choices of near-homonymics consist of single words or short phrases which may be confused. It was decided that the Reader should pronounce the items of Part I twice because of the importance of catching the few syllables which might be uttered. There is always a possibility that a rustling of paper or a shuffling of feet or some outside noise may occur just as a single syllable would be given, but that a repetition of that noise would be very unlikely to coincide with the repeated pronunciation. By experimentation in trial administrations we found that it was not necessary to pronounce the item three times but that the double pronunciation was quite necessary. This has been borne out in the sale and use of several thousands of tests in French of this type.

On the contrary the operation of comprehending a sentence is a much different matter. It is quite possible often that the ear catches only a few words of a sentence but the mind nevertheless comprehends what has been said. We know that the telephone is far from a perfect instrument and that many sounds are lost in transmission; nevertheless the ear catches enough to interpolate the items missed and comprehension results. Again we experimented with students and found that a single reading was enough for Parts II and III; that only very elementary students would need a second reading. To counteract this expressed need of elementary students we included sufficient easy items to permit the beginners to make a small score on both Parts II and III.

In addition to this explanation you need to take into account the differences in the languages—French, German and Spanish—and possibly the differences in the oral-aural training of the students who were tested when we were formulating existing norms from that of present day students. Look, for example, at the progression in the French examination (Form A) in the High School. In semesters 1, 2, 3, 4 the total norms move up: 44.3, 51.5, 61.2, 70.6. At the same time the scores on Part I of this test (Phonetic Accuracy) move up: 33.4, 36.4, 41.0, 41.0. The increase in the 4th semester was made up entirely in increased ability in aural comprehension as measured by Parts II and III.

Consider the German test in the high school in the 2nd and 4th semesters in order to have figures comparable on these semesters for the Spanish test. The total scores for Form A of the German test are 60.2 and 73.1 for these semesters, of which the scores on Part I make up respectively 38.5 and 41.7. You will see that the scores for Part I are comparable to those in French but that the German students had a higher comprehension of the spoken language. It is a well known fact that intensive teaching of pronunciation occupies the first semester of study, so it is understandable that a reasonably high score is made by first-semester students on the phonetic accuracy test of Part I.

The fact that Spanish is a phonetic language and there are many written accents that operate to tip off the student is the partial reason for the larger score on Part I of the Spanish test. On the other hand the only explanation I can think of for the poorer scores in aural comprehension on Parts II and III of the Spanish test is that a few years ago Spanish teachers may not have taught as much oral work as did teachers of French and German. This seems a logical deduction because for the second and fourth semesters of the Spanish test (Form A) the total scores are 49.9 and 63.1 of which Part I makes up 44.3 and 45.7 respectively."

The above has been slightly altered for greater clarification of language but remains substantially as originally written. To this my co-author authorizes me to add his signature with mine.

JAMES B. THARP, Ohio State University
OLAV K. LUNDEBERG, Duke University

Personalialia

MISS ZIMMERMAN RETIRES

Miss Elisabeth T. Zimmerman resigned from the faculty of Western Michigan College of Education at Kalamazoo in June 1944 to take up her residence in Chicago after more than twenty-five years as head of the Language Department. In retrospect her colleagues in language teaching view her period of service as a constant example of scholarship, of skillful teaching, and of vital human interests and relationships.

To her work here she brought the advantages of teaching experience in public high schools, and of a liberal education at the University of Michigan, The University of Wisconsin, the University of Heidelberg, the University of Berlin, and the American Academy at Rome. She is a member of Phi Beta Kappa, a past president of the Michigan Chapter of the American Association of Teachers of German, and was a leader in the study of general education at Western Michigan College, sponsored by the Commission on Teacher Education of the American Council on Education from 1940 to 1943. She is an open-minded judge of new trends in education, a champion of the amenities of life, and a guardian of the humanities.

Miss Zimmerman achieves for herself and desires for her friends and students high standards of scholarship. Members of the Faculty Language Club recall her scholarly papers, such as "Das Volkstümliche in der deutschen Literatur," "Things of Beauty in Homer," "Joseph und seine Brüder," and "Sentences I Have Met," each reflecting a lively intellect, and pleasurable excursions into the world of men and of books.

To her teaching Miss Zimmerman brought a rare combination of the qualities that make up a teacher. Those who had the privilege of studying under her have happy memories of her great enthusiasm, her fiery attack, her relentless drive, and her clear and forceful presentation of a lesson. She spared herself neither time nor effort in preparing subject matter, and in

acquiring the charming realia that gave the master touch to the lesson. She is keen in her analysis of the pedagogical soundness of a grammar text, and insistent upon the presence of values in all readings. Her feeling for drama and music was evident in the programs of Der Deutsche Verein. "Scenes from Faust" at the time of the Goethe Centennial, the traditional Christmas "Krippenspiel," "Schneewittchen und die Sieben Zwerge" in the woods at Marbach, her country place, and "Der Fahrende Schüler aus dem Paradies" will be remembered by players and spectators alike.

The fine and the beautiful are highest values to her. Said one student of her, "My most vivid impression is that of a person who seeks supreme excellence always; who cherishes an ideal of aesthetic living in which beauty and truth are in complete consonance. It is unthinkable to her that the culture, which would produce such a life, should have barriers. By association one gains the feeling that art must be fused into a harmony in which the best literature of every age, classical, medieval and modern, and the fine pictorial representations of every sort, play their part. Students in their contacts with her have become aware that learning is an endless adventure, devoid of dullness."

Miss Zimmerman brings a great richness into all her associations because of her very nature. She has brought her native resources of talent, refinement and nobility into a beautiful consummation of character. She stimulates the growth of kindness, generosity and good will in her associates and students by her standard of practice of these attributes. All her idealism and faithfulness to high standards never dwarfs her appreciation for the elements of greatness in common man. She can distinguish and make others aware of the beautiful occurring with the commonplace.

She has shown a fine sense of proportion in being able to blend a deep-seated love for the traditions and culture of her forebears with a profound understanding of the world's problems, and a sincere appreciation of her colleagues' point of view, even when it differs radically from hers. In this one discerns an ear-mark of intelligent and effective American citizenship.

Under her direction the German collection in the college library was steadily enriched by new acquisitions. During her last residence in Europe she tirelessly conferred with publishers and critics to secure the best in contemporary literature to augment the collection. It remains as a tangible evidence of her influence as a scholar, a teacher, and a noble human being.

Language Department, Western Michigan College, Kalamazoo.

Reviews

POURTALÈS, GUY DE: *Berlioz et l'Europe romantique*. Les Éditions Variétés, Montréal, 1944, 382 pages.

The importance for the student of literature of this fascinating biography of the composer, conductor, and music-critic, Hector Berlioz, lies in the graphic exposition of the close interrelationship of music and letters during the Romantic period. A glance at the very titles of Berlioz's works will quickly reveal that the great originator of program music was almost wholly dependent upon literature for his inspiration. *Harold en Italie* (i.e., Childe Harold), *Benvenuto Cellini*, *Roméo et Juliette*, *La Damnation de Faust*, *Béatrice et Bénédicte* (based on *Much Ado About Nothing*), *Reine Mab*, *Overture to King Lear*, the double opera drawn from the *Aeneid* entitled *La Prise de Troie* and *Les Troyens à Carthage*, to mention only the most obvious, all bear witness to the bookish source of his musical ideas. Indeed, a partial enumeration of the writers for whose works Berlioz composed music reads almost like a roll of the Romantic school in literature: Byron, Tom Moore, Goethe, Gérard de Nerval, Chateaubriand, Senancour, Vigny, Hugo, Émile Deschamps, Barbier. Add to these the great inspirers of the Romanticists, Shakespeare and Vergil, and the full measure of Berlioz's debt is made evident.

Berlioz, moreover, in his own life, is a remarkable example of the Romantic character in its most extravagant form. The story of his five-year musical courtship of the Irish Shakespearean actress Harriett Smithson, whom he never spoke to, but whose love he won by his compositions, among which is the famous *Fantastic Symphony*; his setting out for Paris disguised as a servant-girl armed with pistols and poison to accomplish the murder of the girl who broke her engagement to him while he was away on a two-year fellowship in Rome (he was to kill the mother also and then commit suicide, but in typical Romantic fashion he sublimated his rage in the artistic form of the *Overture to King Lear*); his passionate wooing at the age of sixty-one of a woman whom he had seen once forty-nine years before: the whole fantastic tale of his emotional life reads like a wilder version of a Romantic novel of the 1830's. Indeed, what Hugo, Dumas, Musset, Gautier put upon the stage or in the novel Berlioz put into action in his own life, which, needless to say, was quite unhappy.

Pourtalès, while making the most of the agitated worldly existence of Berlioz in this non-fictionalized and well-documented biography, does not fail to emphasize his important contributions to the history of music: his exploration of the full possibilities of the modern orchestra, his bold utilization of hitherto unexploited resources of harmony and rhythm, and his attempt to write into music the tragi-comedy of his own tempestuous life. In a word, he serves as an essential link between the Romanticism of Beethoven and the Symbolism of Wagner. The parallel here with the literary history of the age need not be labored.

In effect, the tragedy of Berlioz's existence is that of Chateaubriand's, Musset's, Gautier's, and of many another Romantic: namely, their inability to accept reality. But it is precisely this refusal to conform to ordinary existence, this pursuit of the ideal, this "following of the gleam," which enabled them to soar into the world of phantasy and re-create in the form of art a vision nearer to their hearts' desire and capable of protecting them from the ugliness of real life. Berlioz's life, thus regarded, is an exemplar of the musical genius functioning under the stimulus of the Romantic literary ideas of the generation of 1830, that of *Hernani*, and is, therefore, full of interest and significance for the serious scholar.

RICHARD PARKER

New York University
New York, N. Y.

PASCAL, BLAISE, *Pensées*. Les Editions Variétés, Montréal, 1944. Pp. 386.

This edition of Pascal's masterpiece is preceded by an Avant-Propos by Mr. Louis Allard, a life of Pascal by his sister, Madame Périer, an "Entretien avec M. de Saci," and a letter of Pascal to his sister Jacqueline. The edition of the *Pensées* is complete, without notes, and the words added or corrected by the editor of the text are enclosed in brackets and in italics.

The editing has been carefully done, the book is well printed and easily readable, and there are very few mistakes:

Avant-Propos, p. 10: "dûe" instead of *due*.

Pensées, p. 195 (409): "on n'est inconsolable" for *on est inconsolable*.

p. 237 (638) "il les ressemblerait" for *il les rassemblerait*.

p. 316: "Est-ce qu mon bras" . . .

p. 328 (758): "les bien promis" . . .

p. 347 (828): "sanit Paul" . . .

p. 352 (841): "car l'Eglise, autorisé" . . . instead of *l'Eglise, autorisée* . . .

Those typographical errors or misprints do not impair in any way the value of a book which all true lovers of philosophy ought to enjoy. Pascal's ardent defense of Christianity, his passionate yearning for Truth and God, his thoughts or comments on all subjects pertinent to the human mind, do not appeal only to a certain type of man or to a definite period, they are indeed universal, and more than ever they seem up to date in the midst of our present-day conflicts.

AGNÈS DUREAU

Western Reserve University
Cleveland, Ohio

DONDO, MATHURIN, *Modern French Course, Volumes One and Two*. Boston: D. C. Heath and Co., 1945. Price \$1.80 (Vol. I); \$1.88 (Vol. II).

For those who are familiar with this author's *Modern French Course* in one volume, it will be sufficient to say that Book One contains the first eight units, and Book Two, the remaining seven beginning with the introduction of the subjunctive. Book Two starts with a summary of the grammatical elements of Book One and is accompanied by ample pronunciation drills and can thus be used as a separate unit. The two-volume plan has many advantages—easier handling, ready adaptability to schools with varying requirements, no waste for students not carrying a second year of the language or changing schools, and so on. The first volume deals carefully with the fundamentals, and the second expands the treatment and adds the points necessarily omitted in a beginning course, but continues the same approach so that the two-year or accelerating student has an integrated program.

For those to whom the text is not familiar: each unit consists of five lessons plus a very complete set of review exercises, a Conversation based on a picture, a Lecture on some cultural aspect of France, and a song (with the music). Within each lesson one finds a section—perhaps a letter, a conversation, or a carefully edited essay—on some phase of French history or literature incorporating the grammar details to be studied inductively. The subject matter of these little essays is not mere "blah" as in some texts; Dr. Dondo has the temerity to let some of his characters express a dislike of studying and to include some jokes. Here he shows the same ability to simplify bits of history interestingly as he did in his *La France*. The only times he slips up on the American youngster's concept of life are the spots where the boy hesitates to come downstairs because he can't find his tie-pin, and where the tennis-player falls on the court and gets splashed with mud. I should like to see another edition include a picture of *menhirs* as long as they are mentioned in the text. The photographs are varied and of such posing that they will not soon be out of date. It is to be regretted that under the second one in Book One the misprint *une café* was not found. The drawings lend themselves well to the

vocabulary drills, but some of them (e.g. the family) could have been placed in better relation to the text.

Throughout the book phonetic symbols accompany each new word. These naturally make a text bulky, but they are carefully done and, of course, could be omitted in teaching if so desired. Almost the whole first unit in Volume One is devoted to pronunciation. The drill exercises are very complete. It would seem that any student who had done all of them could not fail. Personally I felt the English sentences to be translated into French a little skimpy—usually twelve to a lesson in Book One and a few more in Book Two. Those accompanying the study of *bel*, for example, had none with words of this group, and there were too few to illustrate the verbs in *-cer* in Book One.

Sometimes we pamper our students too much and give them too small doses. Dr. Dondo steps right in and puts *au* and *du* contractions in the same lesson; likewise the direct and indirect object pronouns. Perhaps these very juxtapositions will make a deeper impression. And then sometimes I feel that this text helps too much; for example, the *liaisons* are marked through the thirtieth lesson (page 203 of Book One). The vocabulary is well-chosen (but why is the jay practically the only bird mentioned?) and the verb drills are made interesting because of the various nouns combined with them. Book Two has a masterly treatment of tense formation and uses. All the essential grammar points are in these two volumes. Both books contain appendices with complete verb conjugations, regular and irregular, lists of verbs requiring prepositions, and complete vocabularies English-French and French-English, and there is a grammar summary in Book Two. In fact nothing is omitted, and much cultural material is smoothly inserted. The texts lend themselves to direct method teaching or more conventional ways. The format is remarkably handsome for a war-time production.

RUTHALIA KEIM

The Grier School
Birmingham, Pennsylvania

LA COMTESSE DE SÉGUR, *Les Vacances*. Editions Variétés, Montréal, 1944. Price \$.40. P.P. \$.45.

On my desk lies a Canadian edition of a book I read once, in the early years of the XXth century. I had then just finished reading, word for word from cover to cover, a gilt-edged edition of *Les Malheurs de Sophie*, by the same Comtesse de Ségur. Beside the entertainment provided by the ever-recurring adventures of its mischievous heroine, it had given me the greatest thrill ever experienced—that of actually being able to draw the content out of a book without adult assistance. *Les Petites Filles Modèles* had followed, almost too nice, yet absorbing. In spite of all this marvelous conditioning which made me wait with eagerness for the third volume of the series, I found *Les Vacances* so utterly dull that the very same dullness palled over me again when I saw the title of the book two score of years later.

I have now spent an evening perusing *Les Vacances*, hoping it would help me change a mental attitude established against it so long ago. To the ways of appraisal of childhood, summarized in the statement: "I did not like it," I shall just add a few matter-of-fact remarks. The book having no indexed vocabulary, I take for granted that it is not meant for language teaching, but rather for rapid reading intended for children of French background.

For all the gentleness displayed by the many characters of this book among themselves, their relations with people outside their own caste seem doomed to failure. The most melodramatic example of this is related in a nutshell by Sophie (about 10 years old) to her cousins. M. de Réan, Sophie's father, having seen his wife drowned before his eyes in a storm at sea, had married again later, for reasons best known to himself, an American orphan Mlle Fedora: "Cette orpheline, qui s'appelait Mlle Fédora, soignait beaucoup papa et me témoignait aussi beaucoup d'amitié. Quelque temps après, papa l'a épousée, et alors elle a changé tout à fait de manières; elle avait des colères contre papa, qui la regardait de son air triste, et s'en allait.

Avec moi elle était aussi toute changée; elle me grondait, me battait. Un jour, je me suis sauvée près de papa; j'avais les bras, le cou et le dos tout rouges des coups de verges qu'elle m'avait donnés. Jamais je n'oublierai le visage terrible de papa quand je lui dis que c'était ma belle-mère qui m'avait battue. Il sauta de dessus sa chaise, saisit une cravache qui était sur la table, courut chez ma belle-mère, la saisit par le bras, la jeta par terre, et lui donna tant de coups de cravache, qu'elle hurlait plutôt qu'elle ne criait. Elle avait beau se débattre, il la maintenait avec une telle force d'une main pendant qu'il la battait de l'autre, qu'elle ne pouvait lui échapper. Quand il la laissa relever, elle avait un air si méchant, qu'elle me fit peur. . . . Il m'essuya les yeux avec ses baisers, et me dit qu'il allait s'occuper de me placer chez une de ses amies qui était très bonne et qui me rendrait heureuse. Mais, ajouta Sophie, en pleurant, dans la nuit il fut pris d'un vomissement de sang, à ce que m'ont dit les domestiques, et il mourut le lendemain, me tenant dans ses bras et me demandant pardon."

I wonder what a modern child will think when he witnesses a shipwrecked sailor on the trek home, kissing "boldly" the hem of the dress of his commander's wife who has seen to it, for some five years or so, that his own wife and daughter did not starve to death. People of our age do not seem to be able or willing to express their gratitude in the same emotional way.

Even thievery, as described by Madame de Ségur, might look naïve and beyond comprehension to the same youthful reader:

Jean—Les Bernard! je n'aime pas ces gens-là.

Léon—Pourquoi?

Jean—Parce que je ne les crois pas honnêtes.

Camille—Oh! Jean, tu dis cela sans aucune preuve.

Jean—Hé, hé! Je les ai vus, il y a deux ans et il y a peu de jours encore, *couper des têtes de sapin pour en faire des quenouilles*.

Madeleine—Ce n'est pas un grand mal, cela.

Nicaise—M. Jean a raison; ce n'est pas bien. D'abord le sapin n'est pas à eux, et puis ils savent bien que couper la tête d'un sapin, c'est perdre l'arbre, qui pousse crochu et qui n'est plus bon qu'à brûler."

As to geography, it might be appalling even to very young children of our day, whose fathers and brothers are fighting in the remotest corners of the world. The commander of the wrecked frigate (with the same sailor already mentioned, and young Paul, Sophie's cousin), finds himself surrounded by savages, *Peaux-Rouges* we are told, on a desert island. It seems a little queer in the middle of the XIXth century, but le commandant de Rosbourg and his faithful sailor can explain it: "Il était nuit quand nous touchâmes à une terre: je n'ai jamais su laquelle, ni le commandant non plus.—C'est vrai, dit M. de Rosbourg; la tempête avait tellement fait dévier ma pauvre frégate, que lorsqu'elle toucha, après avoir perdu tous ses mâts, je me trouvai dans une mer qui m'était tout à fait inconnue!"

Les Vacances, by la Comtesse de Ségur, née Rostopchine, offers neither the value attached to a precious heirloom nor the charm of an exquisite work of art; otherwise, I should have thought of it as an antique. I should be more tempted to call it "junk," were I not bound by some of the rules of La Bibliothèque Rose, absorbed during my own childhood, which require women of good breeding to use only refined words in expressing themselves.

It is to be hoped that in the near future there may be a Canadian, or a French woman perhaps, who will set to work to write books suited to children of our era. Unchartered seas will then be replaced by the English Channel; *Peaux-Rouges* by Norman folk; death will occur on bloody yet friendly beaches, acts of heroism performed by Pvt. La Liberté from Montréal, or Pvt. Tom Jones from London, Ontario. I wager that Editions Variétés will find it a good investment, and Canadian children an everlasting source of wonder and excitement.

MARION TAMIN

Western Michigan College of Education
Kalamazoo, Michigan

TORRES-RÍOSEO, ARTURO and MONGUIÓ, LUIS. *Lector hispanoamericano*. Boston. D. C. Heath and Company, 1944 ix, 158 pages.

Lector hispanoamericano is, as its title indicates, a cultural reader on Spanish America. Each of the sixteen chapters discusses one country or region, giving in from two to five pages some highlights of its history, geography, national heroes or customs. The narratives are without exception interesting, and they are charmingly written, models of prose style, as we should expect from the literary reputation of the authors. Moreover, the authors have had the wisdom to vary their facts and statistics with frequent touches of humor and human interest.

This is not, by any means, a book for the student taking his first steps in reading. There is no apparent restriction of vocabulary, and the authors have stated that they have used the language that any Spanish-speaking adult of average education would use in dealing with these subjects. I should think that the book might be used at the end of a good first-year college course, or early in the second year.

There are about forty-eight pages of running text in the sixteen chapters, generously illustrated with photographs. Some of the chapters are divided into two or more sections, and each section or chapter has a set of exercises: a short questionnaire on the text, and a grammatical exercise (verb replacements in the early chapters, and later idiomatic phrases to be used in sentences.) It seemed to me that some of the grammatical exercises were too elementary, given the difficulty of the reading. There are excellent suggestions for supplementary reading in English, and a complete Spanish-English end vocabulary. Scattered through the chapters are twenty-two poems of outstanding literary merit, which can be used for reading or for memorization.

DONALD D. WALSH

The Choate School
Wallingford, Connecticut

PATTISON, WALTER T., *La Fuente de las Calaveras*. New York: F. S. Crofts and Co., 1944. iii, 106 pages. Price \$1.10.

Professor Pattison set himself a modest, but very important, task in writing *La Fuente de las Calaveras*; to supply interesting reading material that would bridge the gap between the first reader, or the reading sections of a first grammar, and a literary text. He has succeeded admirably in his objective.

Though he has not made any attempt to keep the vocabulary of the book within a set range of difficulty, the author has written an extremely easy and readable story. Moreover, it has the virtue of being well-written, without the artificiality and awkwardness that hamper so many Spanish readers written by Americans. Professor Pattison's Spanish is genuine, and he writes in a simple, flowing style that lends itself admirably to the exciting narrative.

The story is of buried Aztec treasure, of an ex-professor of Latin, turned archeologist, of his beautiful niece, and of the two young men, one a Mexican, and the other a North American student of archeology, who rescue the professor from the clutches of some German adventurers who have kidnapped him to force from him the knowledge that will bring them to the treasure hidden in The Fountain of the Skulls.

The text, which is about sixty pages long, is followed by very full *cuestionarios* (over four hundred questions) and suggestions for oral and written themes. The carefully written (and expertly proof-read) text is illustrated by attractive line drawings by E. M. Kopietz which add interest to the high spots of the plot.

I used the book last October with a second year class, and the only fault I could find with it is that the students kept reading ahead of the assignments to find out what happened next!

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HILLS, E. C., FORD, J. D. M., and COUTINHO, J. DE S., *Portuguese Grammar*, revised by Moffatt, L. G., Boston: D. C. Heath and Company. Price \$2.52.

In response to the obvious fact that the chief reason for the increase in the study of Portuguese in the United States is our growing interest in Brazil, Professor L. G. Moffatt of the University of Virginia has prepared the present revision of the standard edition of the Portuguese grammar of Hills, Ford, and Coutinho, stressing Brazilian usage, especially when it varies from European usage. Therefore, the revised text begins with a new Phonetic Introduction, based "generally on cultured Brazilian usage," and a reprint of the Introduction to the first edition appears in the Appendix. Another valuable addition to the original edition is the *Leitura* that appears at the end of each lesson, beginning with Lesson VI. These reading passages have been added "in order to introduce the student to the reading of the language as quickly as possible and to acquaint him with certain features of Brazilian geography, history, and life." Ten review lessons have also been interspersed; one at the end of every five lessons.

In view of the facts that the Portuguese grammar of Hills, Ford, and Coutinho has been the standard text over a long period of time, and that we suffer from a painful lack of Portuguese textbooks, this revised text should enjoy a wide continuing popularity. Unfortunately, there exists always in such a meritorious project as Professor Moffatt's the hazard of errors and omissions. It is lamentable that such errors and omissions appear in the present revised edition, but happily the usefulness of the text isn't too seriously impaired by them. A partial list of the omissions from the Portuguese-English vocabulary follows: *caveira* (p. 27), *bilro* (p. 30), *façanha* (p. 30), *dó* (p. 34), *lôto* (p. 34), *lota* (p. 34), *gêlo* (p. 34), *armazêm*, (p. 34), *baqueou* (p. 34), *trespassado* (p. 34), *pássaro* (p. 36), *escrevaninha* (p. 36), *brinquedos* (pp. 36, 40), *companheiro* (p. 40), and *salão* (p. 160). Several important omissions from the English-Portuguese vocabulary are: sentence (p. 168), borrow (p. 182), deceive (p. 195), and happen (p. 164). Numerals are presented in Lesson XLVI (pp. 215-220), but prior to that, without any indication of the Portuguese equivalent, numerals are used on the following pages: 52, 71, 76, 80, 94, 97, 112, 116, 120, 125, 138, 141, 146, 151, 164, 169, 190, 191, 197, 198, and 200. However, there appears on p. 129 the date "1554 (mil quinhentos cinquenta e quarto)." There are instances where material appears in the exercises prior to its initial presentation, e.g., in sentence 3 of exercise C of Review Lesson III on p. 80 *dishes* appears, but the word is first presented in the vocabulary on p. 87. Similarly, in exercise A of Lesson XXXI, the student is supposed to give the Portuguese form in "sinto que *they are sick*," but the present subjunctive of *estar* isn't presented before Lesson XXXII. Section 193 (p. 149) and Section 195 (p. 152) caution the student to employ the infinitive in place of the subjunctive, if the principal and the subordinate verbs of a sentence have the same subject, but in Exercise A (p. 154), the following sentence is to be translated: "receio que *I have no money*." The direction of exercise A (p. 158) reads: "Substitute the English words for the corresponding Portuguese forms," but obviously, the English words appearing in the sentences are the ones to be translated.

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• Books Received •

MISCELLANEOUS

Colum, Mary M., *From These Roots (The Ideas That Have Made Modern Literature)*. Columbia University Press, New York, 1944. Price \$2.50.

Shankle, George Earlie, *Current Abbreviations*. H. W. Wilson Co., New York. Price \$3.00.

FRENCH

Gide, André, *Les Nourritures Terrestres*. Editions Variétés, Montreal. Price \$1.25. P.P. \$1.35.

Feuillerat, Albert, *Baudelaire et Sa Mère*. Editions Variétés, Montreal. Price \$1.25. P.P. \$1.35.

Benolt-Lévy, Jean, *Les Grandes Missions du Cinéma*. Parizeau, Montreal.

Ristelhueber, René, *La Double Aventure de Fridtjof Nansen*. Editions Variétés. Price \$1.50.. P.P. \$1.65.

Bourget, Paul, *Le Démon de Midi* (Deux Tomes). Editions Variétés. Price \$2.50. P.P. \$2.60.

Martin du Gard, Roger, *Les Thibault; L'été 1914—Trois Tomes (Partie VII)*. Price \$3.75.

P.P. \$3.95. *Epilogue* (Partie VIII). Price \$1.25. P.P. \$1.35 Editions Variétés.

ITALIAN

Rubsamen, Walter H., *Literary Sources of Secular Music in Italy (ca. 1500)*. University of California Publications in Music, Vol. I, No. 1, Univ. of California Press.

RUSSIAN

The American Review on the Soviet Union—Quarterly publication of American-Russian Institute, New York. Subscription: \$2.50 per year.

SPANISH

Kasten, Lloyd A. and Neale-Silva, Eduardo, *Lecturas Escogidas*. Harper & Bros., New York.

CORRECTION

Apologies to Dr. Winthrop H. Rice. The Editor sincerely regrets the unaccountable intrusion of the following errors which appeared in Dr. Rice's article, "The Psychology of the Subjunctive in French and Spanish," January 1945, page 26-36.

On page 33—Al llegar a Nueva York, primer mozo que pueda hallar *should read* Al llegar a Nueva York, emplee el primer mozo que pueda hallar.

Also on page 33—Al llegar a Nueva York, empleé al primer mozo que vea *should read* Al llegar a Nueva York, empleé al primer mozo que ví.

Also on page 33—j-ai *should read* j'ai (in both instances).